THE DRAMATIC EVENTS REFLEX OF THE OF

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his, I think, won the people's attention more

generally than the music. The stories are not

abreast of intellectual endeavor or human sym-

What does that indicate? Certainly not ex-

cellence, for The Black Crook, now running at

Niblo's, draws four times the number of peo-

ple that the German operas have drawn.

pathy. But it is true the people go.

NYM CRINKLE'S FEUILLETON

A French Peg Woffington-An Artist that Does Not Make Up-Another Actress that Materializes Romance-The Difference Between Defying and Deifying Art-A Drama of New York Life Wanted-Short Skirts and Stock Quotations-German and Italian Opera Again-A Grand School of Orchestra.

Steele Mackaye never produced anything more admirable than the son who plays small parts at the Lyceum Theatre.

If you saw the boy-and he isn't eighteen years old-make up for the old servant in Howard's mess of pet age, and again watched him in the old servant-Burdock, isn't it?-in Masks and Faces, you must have been amazed at the painstaking accuracy and individual il-Insico of the work It is in some respects one of the most extraordinary bits of clever makeup and evenly sustained impersonations I ever saw. The next time you go to the Lyceum Theatre watch Burdock and remember that it is a mere lad playing it.

Masks and Faces, somewhat changed from the traditional stage version-changed, I believe by Mr. Charles Reade himself, whose prompt copy, marked by his own pen, was kindly furnished to Miss Dauvray by Mr. Mackaye-proved to be an ensemble success.

It would perhaps be too much to say that Miss Dauvray is the English Peg Woffington. Miss Dauvray's art is essentially French, and nothing can be more English than Peg Wof fington. It is a little too ebullient for her. To see her at her best she must be seen in statelier comedy with a dash of French formality to it. She cannot rollick. She doesn't bubble over. Her dance, perfect as it is, does not suggest - as Rose Coghlan's did, the minute she lifted her petticoat-the hovden nature of the character. There was a touch of the brogue in Rose's dance.

But in polite dialogue, in all those subtle shades of expression that make up the greater part of French comedy, what an artist Miss Dauvray is !

Why so admirable an enunciator and elegant a raconteur will not adapt her person to the stage is a standing wonder to me. She absodutely refuses to make her head and face up for any part. Let her be what she will in skirts and action, she is always unchangeably Miss Dauvray in head and face. The same black hair, smoothed down; the same face in contour and expression; the same firm, square forehead

Why not a wig occasionally? Has comedy outgrown it? Why not break those lines now and then for the sake of change?

If Miss Dauvray wou'd let Lafarge or Jimmy Kelly, or that clever Coultons, make her up what a relief it would be! John Howson walked away with Triplet, as usual. But we all know what a conscientious artist Howson is, and what a good part Triplet is to walk away with.

Rose Coghlan materializes romance. Dau vray dignifies conduct. One is vital, the other is intellectual. One is an actress, the other is an artist. They are both women. But that is like saying that the earth and Venus are both

It makes a good deal of difference whether you defy art or deify it. Miss Dauvray's methods are perfect. Rose Coghlan has no method, only an instinct.

But you can't imagine how delightful Peg Woffington was after "Met by the Ladder." It was like eating home-made tread after starving on whipped egg.

Mr. Bronson Howard has not been heard of since his ladder exploit. Mr. Will Hayden informed me-and I suppose it was ironythat he had retired to his library to set the East wind.

Harbor Lights doesn't interest me. It is shallow, coarse, lurid work, like most of the recent London melodramas. Will you tell me why all English melodramas must run in the same groove? There isn't one of them that has been written within ten years that is as good as Under the Gaslight. Why doesn't some one write a melodrama of New York life? Every really good play built on types of metropolitan life has made a fortune. The reason is. the whole country is interested in its own metropolls. New York furnishes the top of conversation in every hamlet. It is better known in your Western city than is the Western city itself. Its papers are read in advance of the local sheets. Its men and women are discussed to the exclusion of home notables.

1.

That such a play is a constant desideratum in the play-house is shown by the constant efforts to make it, and it is attested by the avidity of the managers to get it.

I was mentioning this to Mr. Ned Gilmore, of Niblo's Garden, the other day, and he told me that he had been willing for a year to pay down more money and make better terms for a good local melodrama than any other piece of property.

Just as I sat down to write this I received a note from him. All it said was: "Eureka.

Of course, I haven't dropped in vet. But I cannot help wondering what it is he has

Has Bob Morris rewritten the "Pulse?"

I heard up at the new Amusement Exchange on Broadway that a big local melodrama went into Niblo's in May, But they were shy of telling me what it was.

Wabash and Coal. I saw it in Broad street like this, "O o o - -27 5 8-o-Farrell goes short-o-o-to-night-o-o-on clothes 18-34 -o. Del Lack o'

And speaking of this, I am reminded that they have set up a stock board in the Union Square Hotel and the actors look at it with awe. Upon some of them it has a most distressing effect. For instance, just now I saw Harry Eytinge sitting there, with an umbrella between his knees, looking up at Wabash in a most woebegone manner. Knowing him to be a devoted friend and admirer of Mr. J M. Hill, I ventured to ask him about that gentleman's return. Fancy my surprise when Mr Eytinge glared at me with a most congested look and replied:

"Mr. Hill is a man, sir, that I do not care to speak with. He is either mellifluently bland or malevolently vindictive. He is a man who

It went all over town on the tickers with play who cannot fit herself with a dis-

She recalls to my mind the truth that a woman who has too much character of her own doesn't readily assume another's.

By the way, I see that the revival of Rienzi at the Metropolitan Opera House has given that excellent musical critic of the Tribune an o cusion to say something concerning the vogue of Wagner's operas here. I have so much respect for this gentleman's musical acumen and so often agree with what he says about musical art, that I can afford to differ with him when he talks about musical management. He says "the revival of Rienzi may help to convince those who sneer at the popular appreciation of Tristan and Isolde, and Die Meistersinger, as being half affectation and half a caprice of fashion, that they have wrongly judged the

Criticism of the kind I have quoted shows a notable tendency on the part of the Wagner critics to base the merit of the Wagner operas now on the multitudes who attend his exhibitions, and this is so destructive of their previous claims of exclusive superiority, and their assertions that Wagner was above the heads of the common people, that I cannot reconcile the we positions. The moment you compare the two declarations you will draw an inevitable conclusion. people of New York." One declaration is and has been that the I confess that I do not quite see the force of modern German orchestral operas are too recondite to be apprehended by the shallow musical public. The other declaration is that the shallow musical public flock to see and hear them.

The conclusion is that the shallow public want to appear recondite.

This is hypocrisy, to say the least.

If Italian opera in its decadence created conditions that paralyzed it, German opera in its popularity is establishing precedents that will be fatal to it.

In one case the prima donna killed her own work. In the other extravagant spectacle that debauches the eye and the ear is done of the same work. To have German opera as the Metropolitan has been doing it necessitates a syndicate of capitalists. It is an exclusive and expensive luxury of noise and trappings that cannot be moved from New York. It is in no sense a scheme for the people, and I need not say that if you take away the show in the boxes, the show on the stage will not draw the

German opera is not yet a national taste, It is only a metropolitan vagary.

It is, however, only just to add here that the critic of the Tribune is not one of the writers who, like our friend of the Evening Post, has made everything conditional on your accepting Wagner's spectacles on account of their accompaniment. He has generally written of German opera with a catholicity and a knowledge that are worthy of the highest praise.

There are some of us left who can separate music from sham, can estimate a success in art without using the false measure of fashion, and weigh the worth of music without throwing in the make-weights of shoddy patronage

While I am writing this a note has reached me from one of the oldest and best equipped musicians in the United States, a man who has done more to give Thomas his musical reputaon than even Mrs. Thurber, or Thomas has left behind him. I mean Mr. Dietrich. I learn that this excellent orchestral musician is about to take charge of a new musical enterprise.

A wealthy lady, stimulated by what Mrs. Thurber has been trying to do with Thomas, has taken hold of Thomas' master and has put him at the head of a grand school of orchestra in New York.

Watch this. It has capital and brains and sagacity behind it. It is in the direction of music pure and simple; not in the interest of a composer or a nationality. I believe it will do more for music than all the splendid processions at the Metropolitan Opera House and alt the ballet of the National polyglot.

NYM CRINKLE.

The Actors' Fund.

Eight applications for relief were considered last week-all favorably. There are on file four applications to be considered in executive committee to-day (Thursday).

Amount paid out in relief last week, \$471. This includes rent of rooms and the usual increase in the last week of the month. The amount includes two funerals during January.

New members and annual dues paid in: D. H Wilson, Howell Hansel, Mrs. Thomas J. Herndon, Elizabeth Andrews, Edward P. Temple, Mrs. Polly Winner Temple, Frank A. Tannehill, Sr., Mrs. Frank A. Tannehill, Sr., Lorraine Rogers, Helene Adell, Mary E. Bankson, William M. Babbitt, Claude Brooke, Annie Leaf, Mrs. E. J. Phillips, Daniel Sully, Charles A. Norris, Jacob Hickman, M. J. Sweeney, Frank Jamison, John Binas, Wemyss Henderson, H. T. Wilson, Nina Lansing and Tim Murphy.

The regular monthly meeting of the Board of Trustees will be held to-day (Thursday) at



RICHARD MANSFIELD.

it. I don't.

Melodrama of the home-made kind will set in presently. The public are nauseated with zephyrous puerility. From the Tin Soldier to Harbor Lights is very much like going up one of Bronson Howard's ladders. There's flowers on them, but you only change one stony look-

out for another.

Nat Goodwin's plunge into comic opera reminds me of a man's debauch before he swears off. It's a kind of carnival. And presently comes Lent. Farrell doesn't grow. People are beginning to find out that she walks on her legs, and Nat eclipsed them in Turned Up with long skirts.

Barton rushed in one day. Says he, "Do you want to drive the last man away?" "No," says Nat meekly. "Well, take that girl's fitted with a play, and to remind myself vance of the prima donna's price. clothes off. What are you thinking about?"

Perhaps you know what it is and who wrote can utter a homily, but was never known to this remark. It is certainly very easy for the raise a salary." So break the ties of a lifetime,

I have been waiting here an hour to get J.

M. Hill under that stock-board and ask him his opinion of Eytinge.

I believe some kind of a proposition was made to Evtinge a few days ago to play one of his best parts with the Pen and Ink company for a benefit He went and looked at the company, and then sent word that he couldn't take the risk of being arrested as a

His answer to this conundrum was that he wouldn't have any visible means of support.

Dear me! How I have chattered away from Dauvray. All this time I have been wanting to say that Dauvray ought to be how hard it would be to fit a woman with a

public to appreciate the first of Wagner's operas without going wild over the last.

The critic further says in defense of German opera, that those who disbelieve in its popularity ought to acknowledge that the Metropolitan Opera House scheme was only saved from destruction by substituting German for Italian opera.

This is hardly the way to put it. It is possible that the substitution of the stockholders' management for the old-fashioned impresario may have had something to do with it. It is not quite correct to say that Mr. Abbey's management failed in spite of generosity. It failed because of it. Nor will it do to say that the failure of Italian opera here is owing to the advance in public taste, so long as the hard facts show that it is mainly owing to the ad-

The spectacular element in Wagner's opera

At the Theatres.

WALLACK'S THEATRE-HARBOR LIGHTS
Lieut. David Kingsiev, R. N Kyrle Bellew
Mark Helstone
Cantain Naison Herry Edwards
Nicholas Morland E. J Henley
Tom DossiterCharles Groves
fack Lirriper
Frank Morland
Diek Hickader
Captain Hardy, R. N
Captain Haidy, K. N. W. H. Pone
Solomon, an Old Servant
Dora Vane Annie Robe
Lina Nelson Helen Russell
Mrs. Chudleigh Mary rarker
Peggy Chudleigh Carrie Coote
Bridget Maloney E. Blaisdell
Men Welstone
Polly Lvelyn Granville

In spite of its coarseness and cheapness, its triteness and triviality, its blather and bunkum -Harbor Lights has begun what is likely to prove a career of popularity at Wallack's. There is no reason that presents itself to the critical view why the piece should succeedthere are numerous reasons why it ought not to do so. The scenery is beautiful-so may be the frame of a tupenny chromo. The cast is strong, but since when has it been accounted either commendable or interesting to waste good actors on a bad play? For bad Harbor Lights undeniably is-bad as such nailers and sawyers as Sims and Pettitt make them. Nevertheless, since the production on Thursday evening of last week, the houses have been very large, and the management are so confident of the outcome that they announce and are selling seats for a month in advance.

But this is a box-office success, and while it gratifies the promoters of the affair, it does not satisfy the calm MIRROR reader, who is wont to get his opinions from a true standard of taste and criticism. Although we do not know why crowds should go to see Harbor Lights, we accept the fact, and, en passant, congratulate Mr. Wallack on a prosperous venture, following many unprofitable exploits in the murky realms of British melodrama. It is not often that lurid trash-as flashy as the flash light that gleams in red, green and yellow from the round tower above the portico of Wallack's from seven to eleven nightly-can be thrust down the throat of an uptown public, and the said public go torth imagining that they have stomached a feast.

We will not narrate the story of Harbor

Aghts. From London and Boston, on previous ccasions, the plot has been told. But this is of the only reason for refraining from this occasions, the piot has been told. But this is not the only reason for refraining from this usual formality in reviews of new plays. We dislike needless repetition, and a synopsis can be had by referring to the notice of any cheap and nasty English melodrama that has appeared in these columns any time these past five years. Suffice it to say that seduction, murder, attempted rape, the light of love obscared, villainy rampant for a time and virtue's eventual triumph are the pleasant but stale ingredients of this mess of pottage for which fir. Wallack has sold his birthright—the glorious traditions of his theatre.

And, by the bye, as if repentant in spite of the golden glitter of the box office, Mr. Wallack announces mid-week matinees of The School for Scandal during the run of Harbor Lights. This sop for Cerberus is something like the charitable stock manipulator who beggars men six days in the week and squares himself aloft by putting a little cheque in the

gars men six days in the week and squares himmelf aloft by putting a little cheque in the collection box on Sunday. A man cannot always lay up treasures for himself in earth and heaven simultaneously, and the same is more or less true of theatrical management.

Mr. Bellew is a mock heroic young naval officer of the chann story-paper order. If

Mr. Bellew is a mock heroic young naval officer of the cheap story-paper order. If only the poor sewing-girls and "salesladies" attended Wallack's he would become their idol. To us his Lieutenant Kingsley was a posturing, finicky, Nancyish creature in peak cap and brass buttons; a being whose manner, like his pallid countenance, gave no suggestion of the hearty, healthy man afloat, whose cradle is the billow, and whose joy is the piping of the breeze and the dash of the spray. Why, a handful of salt water would have ruined the complexion of such a patentruined the complexion of such a patent-er pump lubber as this Lieut. Kingsley. How poorly Mr. Bellew acted this Brumma-gem here may be judged from the fact that Herbert Kelcey, in a short and wretched part hich he did not play over well, either-car ried away the honors, in spite of the frantic exertions of the first-night Wallack cloque to work up a furore over the former.

Mr. Henley's villain is of the mannerisms order. He combines some of the mannerisms of Lewis Morrison and Henry Irving. He has of the former's "creepy" plagiarized some of the former's "cree walk and the latter's peculiar intonati With all his faults we sympathize with Mr. Henley for having to appear in such a Family Story Paper rascal as Morland. Creston Story Paper rascal as Morland. Creston Clarke likewise excites our pity in the role of the Squire—a character that goes through an immoral wrestling bout with a girl in view of the audience. Charles Groves was capital as Tom Dossiter, the breezy quartermaster, and his amatory adventures with Carrie Coote as Peggy were decidedly funny,
Annie Robe and Mary Barker, in widely

diverging roles, were among the few redeeming points of the production. Miss Robe was sweet and forceful when she was permitted to be. Alice Grey excited laughter by the oldtime methods she applied to the part of Mrs.

The scenery is of course too good for the piece. Goutcher's fishing village, the Squire's hall and the cliffs were three effective pic-

LYCE	UM THEAT	TRE-PE	G WOFFINGTON.
Ernest V	mne		J. E. Whiting E. H. Sothern Joseph Wilkes
Qu n Triplet	**********		G. F. Devere John Howson J. G. Saville
Soaper Burdock.		• • • • • • • • • • • • • • • • • • • •	Frank Rodney William Payson
Call Boy			Walter Usmond Gus. Brooke Master Brown
Pompey.			Daisy Dean Master Stevens Helen Dauvray
Kitty Ch	e		Ellie Wilton
Cieopatri			, I-abella Preston

From the artistic point of view, it is usually a misfortune when an actor gets identified with a monograph part, making it his own and playing it-perhaps for years-to the part a or entire exclusion of others Financially, no acting is more profitable, but it spoi's the ac- many a week to come at the Park.

tor. Most especially is this true at the outset of a career, and when the part has been written up-or down-to the special individuality of the performer. Henceforth his idiosyncracles, to say nothing of his faults, get continually more blended and entangled with those of the simulated personage, and the two confirm and exasperate each other. For good or ill the actor and his one role are joined never to be sundered, and whatever he may in future essay his discreet auditor will be worried with the familiar flavor of Sol, Fanchon, or

Some such danger it is which threatens Helen Danvray. She made her debut in New York as One of Our Girls, and played it well. Doubtless she played it the better from the fact that she is one of our girls. She is a thoroughly cool, clever, plucky American woman, with lots of taste, and a faculty and stage knowledge which are palpable in everything she undertakes. But there are girls and girls. and it is a long way from Kate Shipley to Susanne and Margaret Woffing A succinct criticism on both Miss Dauvray's later productions might be that they savor too strongly of her first. Margaret Woffington is a woman of genius, painted by a Woffington is a woman of genius, painted by a man of genius. A spice of genius on the par of the performer would not be out of place. We can get along without it, but we miss it all the same. The Peg of the play is a typical Irish-woman. She is clever, witty saucy and bright, and all these Miss Dauvray is; but also unctuous, high-colored, exuberant and emotional and this Miss Dauvray is not. She does the lighter part of her work well, though not with all the delicacy of touch which might be desired. Witness for example the delightful little "point" where she reminds Pomander that his offer is one of which she are the control of the cont offer is one of which she continually gets more than she wants. Miss Dauvray saubs him with the dry severity of a Yankee school-marm, instead of the flippant insolence and easy contempt of the orange girl turned star actress. In her emotional work she is not strong. Her haughty exit in Act II. was a trifle stagey and overdone, and the rame might be said of the pathetic last scene, which mas marred by a general conventionality of method, and by that painful catching of the breath which may be effective once, but re peated through a whole scene becomes simply xasperating. The greater part of the scen Triplet's garret, however, was excellent, and

The supporting cast was, in the main, admirable. Howson's Triplet was a masterpiece of quiet pathos and humor, and we refrain from more minute description and praise only in view of the well known character of the

Ellie Wilton made a charming Mrs. Vane. Her beauty alone would fill half the requisites of the part, and she was moreover, delightfully simple, naive, graceful and touching. She went far to divide the honors with the title role. Sothern was acceptable in the rather ungrateful part of Vane, and Mrs. Triplet, Snarl and Cibber were all well done. Nor should we forget Triplet's two "kids," who were clever beyond their years, and came close that the cibber was a constant of the ciber was a to that simplicity and unconsciousness which
—a clever critic has remarked—is never to be expected from children trying to be some one's else babies and not themselves.

The one very dark spot in the whole pic-ture was J. E. Whiting's Pomander Of the grace and polish, the cool, refined cynicism and rascality of the last century roue, Mr. Whiting has not the faintest conception. His Pomander had the airy ease and lightness which might be expected from Mr. John L. which might be expected from Mr. John L. Sullivan leading the german or presiding at a Grace Church wedding. Though an excellent actor in character parts and eccentric comedy, he is personally unfitted for dainty comedy work, and should be replaced with the least

It goes without saying that the dressing and scener; were tasteful and correct in the ex-treme. The whole production, spite of all minor defects, was bright, smooth and interesting, and the piece promises a gratifying run. E tenebris lux might appropriately be inscribed on the programme, and now that she has emerged from the mephitic gloom of her recent venture, Miss Dauvray may be heartily congratulated on being well out of the woods.

PARK THEATRE-M'NOONEY'S VISIT.

۱	
	Martin McNooney Edward Harrigan Ely Umstead John Wild Clara Grizsle Dan. Collier Lionel Melian M. J. Bradley
	Judge Halsweiser Harry Fisher Mary McQuirk John Sparks Henry Mellan George Merritt Me issa Umstead Peter Goldrich Ferdinand Skully Richard Quilter
١	Carle Grissie
١	A Lunatic (William West Pedro Giovanna,)
١	Solomon &cQuirk
I	Dexter Twigem Charles Sturges
١	Adam Beausant,
	A Lunatic Pedro Gioyanna, Solomon & Quirk, Singleton Shinger, Dexter Twigem Charles Sturges Doctor Gargle, Adam Beausant, Norah Gilmartin Annie Yesmans Adde Spoonful my Lee Mary Melian Anna Langdon Doctor Hilaria Spoonful Nellie Wetherill Rosy Daisy.
ı	Rosy Daisy, Norah McGovern, President Good Samaritans Kate Langdon
ı	President Good Samaritans Kate Langdon
١	McNooney's Visit is destined to be a go,
١	although it was rather tame in spots on the
	opening night, and the audience were ob
	served to yawn now and then. There was
	too much of it, and while there were passages
	in the dialogue worthy of Mr. Harrigan's best
	efforts, situations as comic as any his fertile imagination has conceived and melodies o
	the kind that set the feet in motion, there were
	also several dreary intervals where the
į	characters talked against time and the spec-
į	tators longed for home. The dullest bits were
	in the last act, particularly such portions as
į	saturized the massage and physical culture fad
	Such things on Mr. Harrigan's stage may do
	for episodes, but for acts. On the other
	hand, the scene the Special Sessions court
	room, the hilarious street incidents in front of
	the Egyptian Tombs, and the burlesque
	spiritualistic seance were deliciously funny,
	and the audience were not slow to recognize
	and applaud their humorous worth. When
	every superfluous line is cut and the fun
	condensed into more effective and explosive
	form, there is no doubt that McNooney's Visit will draw visitors in plenty and for

In this comedy Mr. Harrigan is Martin Mc-Nooney, an Irishman who comes from Yonkers to Squattertown above the Park to spend a week with his friend the Widow Gilmartin, who keeps a nursery and sells goat's milk for babies. Martin gets entangled in a number of complications and is arrested by a Yonkers detective on suspicion of burglary. The second act opens in the Court of Special Sessions with Judge Halzweiser on the bench. The prisoners are brought in and the humors of our police courts are amusinely illustrated. The queer fi-h hauled in a raid on a concert garden are cast from the net, and the Judge's desire to ascertain the nature of the performers business gives Mr. Wild, Miss Yeamans and several others a chance for some clever bits of special ty. McNooney is discharged, owing to the ar-rest of the real Yonkers burglar, and an escaped lunatic from the Island clears the court room tre street, with the offices of the various shysters that infest that savory neighborhood in There are passages at arms between negro and irish applewomen, the Black Maria is loaded with passengers for Blackwell's, and the act ends with a rough and tumble fight between police, prisoners and a gang of toughs. In the last act a gang of toughs. In the last acc Martin engages as rubber in a fema.e massage manipulator's establishment, and exer-Then there is a darkeys' seance, interlected by Mr. Wild.

There is an abundance of good material in McNooney's Visit, but it must be put closer toge her. We regret to say that for the first toge her. We regret to say that for the time in our recollection vulgarity has been time. allowed on Mr. Harrigan's stage. The many jocular lines about illegitimate infants in Ac One in the dialogue between Martin and the widow are of the sort that should be relegated to gatherings of the sterner sex. They are unfit for women's ears. Moreover, they are superfluous. Three three new songs are in Braham's best style. "Ho, Mollie Grogan," is a jolly, rollicking Irish song, chorus and dance, which is given inimitably. "The Black Maria, O," sung by the prisoners, with black Maria, O. sung by the prisoners, with a lockstep march between the verses, is funny, while "I he Toboggan Slide" gives the nigger impersonators a chance for tuneful warbling and graceful dancing, which they take ad-

Mr. Harrigan, as Martin, presents another of those faithful portraitures of Irish-American character. His make-up, like his acting, is faultiess. Mr. Wild is at home as Ely Umstead, the driver of the prison van. Mrs. Yeamans is of course incomparable in her de lineation of squatter habits and manners Emily Yeamans does a number of bright bits. every one a gem in its way. Amy Lee it pretty and piquante as Adele, the firtations daughter of Dr. Spoontul; while Messrs. Collyer, Bradley, Fisher, Sparks, West, Stout a d Misses Langdon and Wetherill are all good in their respective fields of endeavor. The scenery is by Witham. That is a sufficient guarantee that the various local pictures are strikingly natural.

The Marble Heart was brought out at the Fifth Avenue on Monday night last, recalling the time when Laura Keene got it up at the Winter Garden, herself the heroine, and the original George Jordan, then known to the profession as "Gentleman George," the hero. It was presented on Monday by a well balanced company of superior calibre, who were free from the faults of either copying the star or being overshadowed by him-a common difficulty in star companies.

Place aux dames! Marco, the marblehearted, was sustained with great ability by Eleanor Carey, who also represented the beau ful statue, Aspasia, in the prologue. To our thinking, the honors were divided, however, by the sweetly natural and unstrained acting of Effie Shannon as the poor orphan Marie in the play, and as the slave Thea of the prologue. She was enthusiastically and deservedly recalled after her exit in the scene of the Forest of Fontainebleau, the action being suspended by the plaudits of the audience until her return to the stage. Madame Duchalet, the mother of the sculptor, was undertaken by Louisa Eldridge, who rendered the part with tenderthe parts of the statue, Lais, and of Clementine, while Helen Windsor played the statue Phryne and Mariette. Both ladies acted with fair ability. The three statues formed a very beautiful and classic tableau.

Of the male cast, Phidias, of the prologue, and Raphael Duchalet, the sculptor, were filled by R. B. Mantell In our judgment the actor made a misreading of his author in the prologue by too cringing a manner in his appeals for mercy to Georgias. Another mis conception, contrary to nature, was the strained and declamatory manner of his exit as Raphael from the second scene on receipt of Marco's letter. High praise must be accord him notwithstanding these blemishes, for his work in the interview with the mother; still more in respect of his denunciation of Marco at the close of the third act. The death scene was of the highest order of ability. During this touching scene the audience were riveted in absolute silence by Mr. Mantell's natural, yet powerful, acting. Fortunately Mantell does not seek to limit the abilities of his company, and hence Nelson Wheatcroft. as Diogenes, and Ferdinand Volage, the editor, closely contested with the star by an admirable exercise of histrionic power. Both actors were several times called before the curtain. B. T. Ringgold played well as Georgias and as Vesudore. Joseph Armand's song of ' Clink of Gold," in the part of Beaupre, was encored. The rest of the dramatis personæ were very fair.

How is it that actors will not go to the trouble of taking a lesson or two in French pronunciation? One of the characters in introducing a number of fair Parisiennes in the third act spoke of them as " fair Parisiahnes."

UNION SQUARE THEATRE-LONDON ASSURANCE UNION SQUARE THEATRE—LONDON ASSURANCE
Richard Dazz'e, E+q J. H. Gilmour
Sir Harcourt Courtly Charles Walcot
Chails Courtly. A. S. Lipman
Max Harkaway. Verner Clarges
Mark Meddle. John G. Macdonald
Adolphus Spanker. G. Herbert Leooard
Cool. Charles Edwin
Solomon Isaacs. Malcc In Hradley
James. W. F. Mac Nichol
Martin. Adolph Bernard
Grace Harkaway. Clyde H. 1700
Pert Maude Peters
Lady G sy Spanker Rose Cogshan
After a long tour of the construction. After a long tour of the country, Rose

Coghlan and her admirable company reached New York on Monday after a weary ride from Chicago, and after a very brief rest went into rehearsal with a new leading man for that evening's performance of London Assurance. Under the circumstances slight hitches would have been atoned for, but there were noneit was a capital all-round performance. The audience was large, and the welcome given to the star was strongly impregnated with enthusiasm. This is, we believe, Miss Coghlan's first appearance at a mid city theatre since entering the stellar ranks, and a sprinkling of cabs near the theatre entrance hinted at the presence of old admirers drawn from the Wallackian clientele. At the end of the third act flower-pieces on inspection in the lobby were transferred to the stage, the actors and fiddlers amiably (perhaps) assisting the ushers at the job. It was no mean exhibition of the work of adepts in floral designs, and the eyes of the fair star flashed in pride and admiration; for her cheeks could no more blushes bear, so deep rose are they an naturel. To return to the play. London Assurance

belongs to the realm of the "stock." A stock star may once and again shine in it-that's all. If an actress essays to star as Lady Gav Spanker, an impatient audience waits through two acts for her appearance. This was the case on Monday night; for Miss Coghlan's admirers were out in full force. Miss Coghlan entered into the raillery of Lady Gay with keen zest and gusto, and provoked laughter and applause at will. Her robust physique and plump face are well suited to the part, and the musi-cal laughs that punctuated her lines were ir-resistible—infectious indeed. While there was nothing remarkable in her delivery of the scription of the chase, the ensuing flirtation with Sir Harcourt Courtly was a gem of com-edy, and the almost continuous laughter and

of Miss Coghlan's support, Charles Walcot His Sir Harcour bore off first honors. Courtly was a finely limned picture of senile beau. Aside from the make-up and acting of the glass of fashion and mould of form-rather doddering, the latter-Mr. Walcot possesses a voice that he knows how to use. Whether he spoke in tones that were low, or raised his voice in some protest, th words fell distinctly and pleasantly upon the ear, and not the slightest bit of the meaning the lines was lost. So en rapport was the audi ence with the actor that his slightest word o gesture was followed with close attention. J. H. Gilmour is a special engagement for Miss Coghlan's Union Square season. As Richard Dazzle he appeared under the disadvantage of one hurried rehearsal. Therefore the dazz'e of the performance was somewhat modified. However, he played with dash and spirit, although at times his gaiety appeared to be a little bit forced. No doubt by this time Mr Gi mour has become better acquainted with his or mour has become better acquainted with his new surrounnings and is giving a more finished performance of the devil-may-care Dazzle. He is well fitted for the part, although much more handsome in form than in face. A. S. Lipman gave an excellent performance of Charles Courtly, the varying moods of the love-sick swain being well portraved. His comedy sick swain being well portrayed. His comedy scenes with Grace Harkaway were es-pecially laughter-provoking, and the applause evoked was well earned. Verner Clarges was a breezy Max Harkaway. In physique he was not the ideal rugged country gentleman of the shires of England, but he acted the part with vim and gave it much virility. To the audience he was a very en-tertaing host of Oak Hall. John G. McDonald depicted the quaint, conventional low comedy of Mark Meddle with quiet, dry humor. The part is called "fat"—but some actors would make the fat ooze too freely and present something overdone. Mr. McDonald tept within bounds. The idiotic bashfulness kept within bounds. sept within bounds. The idiotic usaniumess, clumsy deportment and stupidity of Dolly Spanker were well sustained by G Herbert Leonard. Many actors conceive the part as low comedy, and, in the language of the pave. play it "for all it is worth." Mr Leonard played it quietly, and therefore more effectively He depended more upon action than speech, and excited the risibilities by the varying expressions of his face. Cool was clumsily done by Charles Edwin. All his schooling at Wallack's hasn't advanced him a He is simply graduating into an "old There were occasional flashes of good comedy in Clyde Harron's Grace Harkaway, but her voice and enunciation are harsh to the ear. The same seem to be the echo of the fading British blonde of the rurlesque stage. She seems to count her words rapidly from teeth hard set, and to have a sort of lock-jaw that prevents her from biting asort of lock-jaw that prevents her from biting each syllable. This may be a physical infirm-ity, and therefore nothing further in adverse criticism. As Pert, milady's maid, Maude Peters had little to do; did that little neatly, and was seen no more after the third act, which encompassed her work.

Miss Coghlan will appear all this week in London Assurance, and next Monday night assume the role of Peg Woffington in Masks and Faces

A Tin Soldier is on guard at the People's Theatre this week, and drew a fair-sized audience on Monday evening. Of hilarious farcecomedies this is "a gem of purest ray serene," and the performance it received at the hands of the brilliant cast displayed its corruscations to the best advantage. George C. Boniface, Jr., as Vilas Canby, and James T. Powers, as Rats. carried off the lion's share of the honors. Ada Deaves captivated the audience with her dancing, which might justly be termed the 'poetry of motion." Flora Walsh established herself as a favorite with the audience, and her sweet singing was delightful in the uncon-scious gaiety of the child-part which she so pleasingly delineated. Clara Larre was charming as Victoria Bridge, a bride of six weeks had the temerity to essay baking, and succeeded in making biscuit of the hue and h: rdness of the cuniform bricks from Bahvlon Amy Ames scored a great success as Violet Hughes, the Hibernian empress and Charles Mackin paramount" of the kitchen tosh and Gus Hennessy were inimitable as the one legged heroes of Gettysburg. Paul Arthur was graceful as the walking gentleman, and sang effectively in the cheruses. Several eachy topical songs were rendered during the

performance. Next week, J. K. Emmet in Our Cousin German.

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The Grand Opera House was packed on Monday night, and the strong melodrama, Alone in London, went with enthusiastic approbation from beginning to end. Cora Tanner and her excellent company give a careful, well-balanced performance, and the en-during popularity of the play, in view of their efforts, can be easily understood. Next week Mme. Janauschek fulfils an engagement.

The Cattle King at the Windsor, as performed by James H. Wallick, his melodramatic company and his sagacious horses, is attracting the usual business this week at the Windsor. We have had occasion to write about this performance so frequently that further comment would be superfluous on the present occasion.

The Vokes company changed the bill again on Monday night, bringing out the old favorites, In Honor Bound, My Milliner's Bill and A Double Lesson. But the change did not bring out the people-there were many empty seats in front. The loss of Brando Thomas was seriously telt in My Milliner's Bill, Mr. Thorpe making an unsatisfactory substitute. On Monday week Sol Smith Russell succeeds Miss Vokes, producing his new

A capital specialty bill is on this week at Tony Pastor's, but this is scarcely a matter for comment, as such bills are the invariable rule at this enjoyable resort.

Jim the Penman in all probability will continue to the end of the season at the Madison Square Theatre. As the management assert. the play's success is unparalleled in the history of this theatre. Admirably acted, exquisitely mounted, the production almost defies criticism. Not to be captious, however. we think there are several weak points in the cast-not serious defects, still important enough to be worth remedying. Mr. Le Moyne, clever actor though he be, is mis cast as the Baron. His personation is vulgar and inartistic. Mr. Robinson is somewhat stagey in the part of Ralston, and Mr. Pitt's work is cold and inelastic. Miss Harrison has become careless. However, there is this to say of these several actors, that their slight deficiencies but emphasize the splendid acting of Mrs. nd the others scored hits through the medium of this ab-

The Old Homestead is having a career of unexampled prosperity at the Fourteenth Street Theatre, and, truth to say, never was success more amply deserved. Mr. Thompson and his assistants are delightfully natural. and the setting of the play is faultle

At Niblo's Garden the Crook continues to reach out and pull in large andiences. The old spectacle has never had in recent years a better setting than the present.

The Musical Mirror.

At the Casino Erminie keeps up its extraordinary run. Pauline Hall the beautiful draws crowds as usual, and delights all who see and hear her. Marie Jansen charms by her quaint talent. Frank Wilson keeps the audience aughing from the rising of the curtain to the going down of the same, and proves himself a thorough comedian of the best stamp. Mark Smith is excellent in his eccentric part of the first thief, and the rest of the cas Max Freeman, who is inimitable in fops of the old school, is fully up to the mark of excel-lence in comic opera. Jesse Williams and his admirable band and well-trained chorus make solid foundation for the "quips and cranks" of the actors, and the entire performance richly deserves its phenomenal success.

Indiana, at the Star Theatre, draws well and pleases much. Lilly Post is very pratty and sings very well. Digby Bell is immensely funny, and the whole cast is so well adapted that a somewhat insignificant operetta is given weight and interest by good acting and sing-ing. The band and chorus are very good.

Nat Goodwin has "caught on" firmly as Prince Lorenzo. He is a unique creation -extravagant, it is true, but funnily extravagant. Burlesque, but not buffconery, characterizes the version given by Mr. Goodwin, and his native humor spark es all through the dialogue. Charles Bishop is an admirable Rocco, unctuous and comical. Har-ry De Witt is very good as Matthew, the Inn-keeper. Lillie Grubb is the prettiest Bettina we have seen, and she sings well and acts fairly. The piece is admirably put on the stage, and bids fair for a successful run.

Koster and Bial's very good show continues to fill the house. The music is good, the audience happy and the proprietors content. The "Vanishing Lady" has held her ground here, although elsewhere she has "vanished" into thin air.

We have just had submitted to us a book the like of which we have never seen. Just as Sir Isaac Newton's " Principia " revolutionized science, as Bacon's "Novum Organum" changed the course of thought, so will Hayden Tilla's book, "How We Sing and Where the Voice is Formed," change the whole system of vocal instruction. The rules given commend themselves by their extreme simplicity, the reasons by their lucid argument, and the theory itself by its absolute demonstration, plain to the meanest capacity. The subject of "facial formation" is quite new and admirably treated. "The Singing Face" is proverbial, but never before has it been marked scientifically, and used as a beacon to point out where success or failure may be looked for. The article on the "Messa di Voce" (Emission of the Voice) is exhaustive and radically original, but has truth stamped on every line. The book is 4 revelation and must alter the whole system a system of tuition whereby so many beautiful voices have been and will be broken and destroyed. This is nature's system, and, after all, we must go back to nature if we would excel in art.

The quartette of Dockstader's Minstrels is certainly unrivalled as a minstrel organization. There is a delicacy in their concerted singing. a blending of the voices, and a degree of light and shade, that we have never had in like circumstances, and the instrumental accompanists are equally good. As a musical enter-tainment we have never heard anything more perfet in its kind than Dockstader's Minstrels, and the manager ought to be proud of his

The Giddy Gusher.



Twenty-five years from now, no matter what sort of shows the managers of the period may be giving, the survivors of to day will be talking of the Harrigan regime and the night he produced McNooney's Visit. I know I shall remember it as being one of more continuous laughter than any other of my theatrical experience.

The people gather under Harrigan's roof for a first-night representation in better temper than they go anywhere else. You look at a Wallackian audience at a premier. Some of 'em are there to see Kyrle Bellew come to grief; some to see if Annie Robe won't be overweighted.

It's a lottery all over town and the people seem to feel there must be some blanks. But they pile into Harrigan's believing every ticket they hold means an individual prize. They beam with a certainty of delight written on their countenances. They receive each actor as if they felt the success of that part was assured. They welcome the author-actor as one who can do no wrong, and they give the first good line a roar of appreciation.

That is the keynote of their conduct through, out the evening. From the first joke that rent the air Monday night at 8:30 to the last line spoken at 11:45 Mr. Harrigan's happy ears were greeted by one long drawn out din of laughter and applause.

Some one said to me as the second act was on, "Do you think this is a good piece?"

"It won't make much difference whether it is or not; it's a tremendous success," replied I. "It's provoked laughter enough already to run it six months."

Harrigan's plays on the second week are always better than the first. The author who has to rewrite certain scenes, the author who has to introduce something the second night, hasn't got the same bench to sit on with the author who has his embarrassment of riches and only wants to go round with a knife and loo off hits of his work here and there to

rest as sure as certain.

Nine-tenths of the plays nowadays peter out very tamely in the last act. Harrigan's last production opens like a telescope; it's bigger at the end than when it first strikes the eye. The last act is very good, and the seance business so full of melody and fun that the audience leave the house in such a state of satisfaction that I recommend Mr. Hanley to put a ticket-seller in a lime-lighted ox outside with the legend printed above "Seats for another night for sale here now.

Speaking of Mart Hanley, how lucky Harrigan is! He has got the best eccentric character actress in the country in Mrs. Yeamans. He has got the best exponent of negro parts that ever went on the stage in John Wild. He has got an indefatigable and able assistant in his stage managership in Mr. Stout. He's got the orchestral w of the age in Dave Braham. And he's got the luckiest and most popular business man attached to any theatre in the pleasing per-son of Mart Hanley.

No wonder the combined expression of an entire audience of faces at the New Park is a great big grin of satisfied pleasure. They have met the magnetic smile of Hanley in the lobby; they have handed their tickets to a genial blond who seems to feel a personal friendship for 'em. They have been exercised by the magic baton of the famous leader and composer. The work of the scenic artist and the stage manager meet their approval, and in comfortable seats in an agreeable theatre they are passing a delightful evening.

The old pumps who have talked themselves out about the palmy days of Mitchell will give way to the next gang who will get black in the face twenty five years from now telling of the palmy days of Harrigan. I'm truly glad that my lines are cast with 'em.

I want the compositor to set up the largest breath of complete satisfaction he knows how to draw; ! want the printer to run his blackest ink over that [part of the form in which this]

Gusher is set up, that all may know how de-voutly thankful their G. G. is to be delivered from the pains and tribulations of housekeep-

of boarding at the Bridge.

Great Scott! Whata time I have had. After having the all out door air of High Bridge, the bracing breezes rushing down at me from under the magnificent arches, and up at me from the shiping river to get into a series of closes. the shining river, to get into a series of closets strung on doors, with an elevated railroad so strung on doors, with an elevated railroad so near the windows you could hang your bed-clothes out to air on it; to have a thousand people an hour super-intending your interior decorations from car windows, to have twenty-four engines, tired from a hard day's work, letting off steam at 6 P. M; laying up all night emitting frightful gases on the rails directly in front of your olace, then getting up steam with accompanyplace, then getting up steam with accompanying noise and smoke and snorting away at 6 A. M.—that's not unalloyed pleasure.

6 A. M.—that's not unalloyed pleasure.

To undergo the panics of steam heat, that's another trial I desire hereafter to be spared. Steam heat that fries you in your own fat whenever it's warm and always goes wrong when it's cold, and has to be mended in the boilers, so that the thermometer stands below zero in the parlor when it's 20 degrees above cutside.

To have those radiators cracking and gurgling and struggling like an asthmatic hos-pital when the heat was turned off and on. To be waked every morning at five by the ap-parent breaking in cf the front-door fastenings. and crashing of the kitchen windows, and that the fireman was making steam in the cellar.

To have the silence of your room suddenly shattered by a pistol shot, and when you look to see where you are wounded to find it's only a nice greenwood door splitting in the panels and going off in the mouldings.

... A flat, when it's old, must be horrible; and a new flat, getting used to being lived in, and subjected to alternate steam heat and Arctic

cold, is something awful.

But leaving the inconvenience of the building out, the servant-girl question is the hardest one to answer. The needs of a modest flat, and the wants of two quiet women, are of a nature to require what is called a "general housework" person. Now, when a servant can cook she goes for cooking alone and won't leave the range. When a girl can wash and iron properly she goes for a laundress and won't leave the stationary tubs. And when she can't do either, and is a poor, stupid, wretched stick of a female, she goes for general housework and teaches Christian women to swear.

I have had three months of this last bad attack, and the divinity of the kitchen has lasted each time a week on trial. There's a dozen rounds for you. I have been whipped each one, but came up smiling every time to take my punishment. That smile struck into a broad grin on my disfigured countenance when I threw up the sponge on the first and fired my last general houseworker into the bosom of an cent family on the next block

"You understand plain cooking?" said I to the last applicant. I was first class cook to a family of noine

an' kin go tack to-morrer. The madam's heart wuz bruk whin I lift."

"Make the coffee with an egg, Norah," said I next morning, and the first class cook brough on a pot of some ropey fluid that refused to

ne out of the spout.
"What's this mess?" asked the distracted Gusher
"It might be the eggs, mam. I made it as

How did you make it?"

"I bruk in a couple of eggs," and lo it turned out that after the coffee was well boiling the simpleton stirred in eggs till it was a sort of drinkable omelette.

I found this artist compounding a strange mixture in a six quart pail.
"What will it be when it leaves your fairy

fingers?" asked I. "A limmon poi, mam."
"Will you bake it in the wash-boiler?" "Fwat wud you be thinking that for?"

"On account of the quantity."
"Well, I nadent use the whole iv it; it'll

That is all Harrigan has to do—cut off enough of McNooney's Visit to make it fit all. But it wasn't eaten. It sat on the washtub to reproach her for two days. The third transfer of the can sit down and take a ten month. we had milk toast and picked-up fish for break-fast. Those two dishes settled the Norah business. The milk toast was made and the fish thickened with the "limmon poi" was left over unbaked.

vas left over unbaked.

I am rather weak from my recent expe-

rience, but rallying.

Deal gently with the erring. It won't occur again, and another week I will be considerably more like your

GIDDY GUSHER.

Some of Miss Forsyth's Reasons.

"One of my reasons for returning to New York," said Kate Forsyth, in an interview with a MIRRRR reporter, "is to fit myself out for the legitimate. During my tour I found that the people wanted me in the legitimate. We opened our season with Marcelle, and continued with it for four weeks, till we came to Memphis, where we put on Clinton Stuart's Faithful Hearts. It made a great hit. At all the week stands we alternated the two plays, but Marcelle we played principally in the onenight stands, as we had started out with that play and most of the printing was for it. I can't say which of the two plays seemed to go I am having Faithful Hearts revised the best. and strengthened by the author, who will give it to me in its new shape next Saturday The press echoed the desire of the public to see me in the legitimate, and especially as

"At Louisville I shall produce Ingomar, with Frank Losee in the title role. Then we go to Cincinnati for a week. At the Wednesday matinee I shall put on The Lady of Lyons, and at the Saturday matinee Ingomar. Parthenia I am having dresses made from designs from which the ones I lost at the fire at my flat some years ago were made. They are by the Hon. Lewis Wingfield, the well-known authority on costumes of that period. I shall end my season about the first of May. I have been offered a theatre in this city at that time, and at which I could produce Faithful Hearts for a run; bu. I am undecided whether I shall

put it on then or open my season in this city with a run. I think Faithful Hearts will be recognized as the prettiest play New York has seen in years and that it will be a hit. It is just the play for this city. For next season I may add a number of old comedies to my repertoire."

To the Profession and the Public. Having returned from abroad and discov-ered the existence of certain circumstances that necessitate action on my part, I feel it my duty as a man and a manager to make this public announcement of the fact that I have severed all relations, business and otherwise, with Marie Prescott, WILLIAM PERZEL. NEW YORK, Feb. 1, 1887 -Com.

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PROVINCIAL.

BOSTON.

The Jilt has been the attraction at the Hollis Street Theatre during the week, and a delightful attraction, too. The more I see of this play, the more I am inclined to consider it one of the best plays Dion Boucicault ever wrote—in some things, even ranking London Assurance. I judge greatly by its effect on my feelings rather than judgment. I never could get intensely interested in London Assurance, though recognizing its ability. Even the discription of the ride, delivered at its very best as I have heard it, never moved me so much as the scene at the grand-stand in The Jilt (Act IV.). I have little sympathy with English sport of this character, and cf course am conscious that this is only acting; but every time I see it I am carried away by its motion and exhilaration. This I call a good test of the power of the play. Mr. Boucicault is as wonderfully young appearing as ever, and utters his witty remarks with his usual I rish cleverness, while Louise Thorndyke's Kitty is as winning as ever. Helen Bancroft's Lady Millscent is interesting. H. J. Lethcourt's Sir Budelejh is in good form and showing, Fritz Williams' Geoffrey is capital, and Mrs. Jamieson's Mrs. Welter is a fine bit of character acting. D. J. Maguinnis is sen again as James Dairy, which character he plays with excellent discrimination and taste. W. J. Ferguson is a capital actor, but I do not think his Lord Marcus one of his successes.

again as James Dany, which character he beauty with a capital actor, but I do not think his Lord Marcus one of his successes.

Louis James and Marie Wainwright appeared in Virginius at the Globe I heatre and made a favorable impression. Mr. James' Virginius reminded me sometimes of Forrest, though it was sacarcly an imitation, but rather a similarity of style, manner and build. Marie Wainwright's Virginia was sweet and winning, more especially maybe in the quieter scenes, though I liked her throughout. Her manner suited that of Mr. James remarkably, as indeed it abould. Their reading, their habits of thought, and their sympathies were similar, which made the creations assimilate beautifully. The support was good, and included J. B. Studley as Applus Claudius, F. C. Mosley as Icilius, and Kate Meek as Servia. Romeo and Juliet was given at the Wedeesday matinee, and Much Ado About Nothing on Saturday afternoon; but I was unable to be present on either occasion, much to my regret.

The Humming-Bird is the best play that Salsbury's Troubadours have had since the days of The Brook and their early tours. It is a pleasant relief to turn from serious idicey to this rather clever affair, marked with acting that is even better. The Joseph Brass of Mr. Salsbury is capital throughout consistent in character of a somewhat exaggerated type, and funny in every move. His nones are geauniesly witty, though the rhymes are sowetimes excerable, and their manner is as good as their matter. Necles well and their manner is an good as their matter. Necles well have been share better than they do her. Marie Bockel caught the house with a song containing cackling imitations. The support was excellent in the main.

Confusion had a series of good presentations at the Biou Theatre by folm W. Jennings and his supporting co. The two best features were the Chistopher Blizard of Mr. Jennings, and the Lucretia Trickleby of Kinsie Masters, though the entire co. was excellent, for that matter.

that matter.

Rieszi ran through its second week at the Boston Theatre.

Held by the Enemy still holds the boards at the Bos-

Held by the Enemy still holds the boards at the Boston Museum.

Collars and Cuffs was the Windsor Theatre attraction, in which Charles Gilday's eccentricities and Fany Beane's dancing were the principal features, the singing of the latter having been struck and disabled by a Boston East wind; "but," as she remarked when ahe came on once, "I haven't any cold in my feet," with which sentiment the audience coincided.

Researd: The Achilleus Club, under the baton of Eben H. Bailev, gave Fair Ellen and a miscellaneous concert programme Jan. 24.—Seats for the coming Elks' Benefit are in great demand, and are selling at great premiums.—E. H. Vanderfelt will retire from the Boston Museum at the close of the season,—It is reported that Flora E. Barry will be beard here in the contralto role of Ruddygore.—By the way, speaking of this new Gilbert and Sullivan operetta, I met Frank J. Pilliag, husiness manager of the Globe Theatre, the other day, taking a frugal luncheon of—well, no matter what—and after he had told me the new opera would be brought out in New York during the month, I asked him if it was to be given here simultaneously. "Oh, no." he said, "We try it on the dog first." Frank seems to be genuinely Bostonian in his feelings—Georgia Cayvan is at the Adams House.—Zelle de Lussan is occupying the "Patti suite" at the Parker House.—Napier Lothian has been re-engaged at the Grand Union, Saratoga.

CINCINNATI

CINCINNATI.

W. J. Scanlan, in Shane-Na-Lawa, furnished the frequenters of Heuck's Opera House with ample entertalnment during past week. The play was witnessed here last season at Hawkins' where it scored a success. Scanlan's songs, always attractive, were liberally applianced, his Kose song being especially well received. His support at the hands of Marian Warren, Lillian Lee, George W. Barnam and George Deyo was satisfactory. This week Charles W. Bowser, in Dollars and Dimes, followed, 6, by Hoyt's Rag Raby.

A more thoroughly magnificent spectacular display than that afforded by the production of Cilto last week at the Grand, during Wilson Barrett's engagement, has rarely been witnessed by Closinnati playgoers within the memory of that distinguished resident, the oldest inhabitant, and despite the adverse criticism of the built of the local journalists, the eagagement can be truthfully described as successful in every respect. Barrett's work more especially in Clito, bears the imprint of maniness, and while he lacks the vigor of McCullough, the polish of Booth and the enunciation who ch distinguishes L. Barrett, his work indicates the thorough artist throughout. Miss Eastlake's Helle in Clito fairly electrified the andiences and recalls were nightly in order. The support accorded the star by H. Cooper-Cliffe, Charles Hudson, J. H. Clynds and Lels Garth materially assisted in the success of the week. This week Edwin Booth, with R chelieu as the opening programme, followed 7 by Held by the Enemy.

The author of Pat's Wardrobe (which constituted the vehicle for Pat Rooney's co.'s introduction at Havlin's during the past week) evidently constructed the skit without adding plot to the ingredients. Still the artist (?), assisted by Katie Rooney, managed to fill the theatre pretty fairly during the week. The specialities of the Rooneys were about the only redeeming feature. This week the Commercial Tourists' Bride, followed 6 by Monroe and Rice in My Aust Bridget.

The fact that vandeville is a recognized card in

lams' business manager' effected a lease on Pope's Theatre in that city datting from May 1. Mr. Havlin states that the St. Louis theatre will be operated under Robb's personal supervision, and will be conducted on a basis similar to Havlin's, this city.—The question of tendering a grand complimentary benefit to the veteran actor Murdoch is being warmly agitated.—Dan Rice, the veteran circus clown, who has been located here for a few months past, was locked up for safe-keeping, at Cesaral Police Station, s8, after a pretracted apree:—"Cant distinguished and gentlemanly artist, Patrick Rooney, Eq., managed to keep his name prominently before the public during the week by assaulting his better half at Walnut Street House on the morning of 27, and the little episode was very freely commented in the local journals. Mr. Rooney, it appears, had been "out with the boys' during the previous night, and was irritated over the fact that his wife lectured him for his failure to report at proper hours.—The success of the Wilbur Opera co.'s two weeks' stay at Harris' Museum was simply phenomenal. Desirable seats were nightly sold at a premium, and on several nights the S. R. O. placard was displayed before 8 o'clock. The co. will, in all probability, return for a two weeks' stay before the close of the season.—The fourth chamber concert of the College of Music was given 37, at the Odeon.—Tereso Carreno's piano recitals at Smith and Nixon's Hall were intensely enjoyed by our music lovers.—Emboldened by the success of Phister's Soap Bubble and Shaw's Caught in a Corner, it is rumored that another of our local journalists is preparing a drama that for combination of pathos and plot and beauty of dialogue will eclipse Sardou's Fedora and Merivale's Forget-Me-Not.—W. J. Scanlan and his troupe were detained on their trup from Chicago to this city, 23, by a railroad secident, and the Sunday matinee at Heuck's did not begin until 3:15.—There is a project on foot to secure a suitable resort on the North Side for a Sumwer season of lig a Summer season of light opera, and the enterprise will be substantially backed.

ST. LOUIS.

Fanny Davenport, at the Olympic last week, gave a fair test to the high-hat reform, and on Friday night,

with 800 people on the lower floor, there were ab..nt 300 hats in the cloak room. At the Saturday matines the house was packed to see Fedors. On Saturday evening London Assurance and Oliver Twist was the bill. In the last-named play E. D. Prica took the character of Bill Sykes. Lotta this week; Kiralfy's Rat-Catcher

London Assurance and Oliver Twist was the bill. In the last-named play E. D. Prics took the character of Bill Sykes. Lotta this week; Kiralfy's Rat-Catcher next.

Genevieve Ward did not do the business she deserved at Pope's lest week. The Queen's Favorite and Forget-Me-Not filled out the week, with the exception of Friday, when Nancy Oldfield and His Last Legs were produced to a good house. House closed this week: Barry and Fay in Irish Aristocracy next.

Tony Hart has not succeeded in getting the play to which he can adapt his peculiar talents, but Donny-brook is far superior to the piece he had last season, and he drew fairly well last week at the Grand. Kate Castleton this week. Fred. Warde next.

It has been predicted that the separation of Baker and Farron would either higher one both. Early in the season Mr. Farron was here, and did a good business, the houses increasing nightly. Baker plays his old part, Chris, with his old-time energy, and John Kernell as Tim Plaherty was also good. Emily Vivian, as Lena, although not holding the dialect as well as Farron, was fully equal to the requirements. Harry Rich as Lawyer Smart was a second edition of Roland Reed. The co. was good, and the stage setting fine. Michael Strogoff this week.

At the Standard a conglomeration called The Proper Caper drew fairly last week, and that was better than it deserved. The only redeeming feature was Charles Ross in his songs and imitations. This week Victoria Loftus' Blondes.

Cues: The high hat crusade will be in at the Grand this week, and Pope's will fall in line soon.—Hank Newell is in town shead of the Loftus Blondes.—Emily Vivian retires from Baker's co. this week to play an important part in a domestic drams. Belle Williams, here all last week rehearsing, will take her place.—James Hewett has retired from the box office at Pope's, and Charles Lewis, formerly assistant treasurer and lithographer, has assumed charge.—John Havlin's friends here are much elated over the fact that he has leased Pope's.

PHILADELPHIA.

PHILADELPHIA.

The engagement of Mrs. Langtry at the Walnut Street Theatre has resulted in an almost unprecedented pecuniary success. The Lady of Lyons occupied the boards during all of last week, and even standing-room could scarcely be found for the nightly throngs. Ladies who required carriages to convey them to the matinees developed sufficient vigor to remain upon their feet during the entire performance, so wonderful is the influence of curiosity. Of the acting but little can be said in praise. Mrs. Langtry dressed charmingly, and walked through the part with scarcely a trace of feeling or emotion. Her performance was not bad, neither was it in any way remarkable; it was simply negative, and would suffer by comparison with anyone whom I have ever seen in the part. Mr. Coghlan, too, seemed to suffer from the frigidity, and although he was easy and graceful, seemed to have no heart in his work. The rest of the support was good. This week, Mr. and Mrs. George S. Knight. Wages of Sin 7.

At the Chestaut Street Opera House the Boston Mrs. George S. Knight. Wages of Sin 7.

At the Chestaut Street Opera House the Boston At the last performance of this work, on Saturday aftersoon, people were turned from the doors. On Friday was produced, for the first and only time, the English version of Halevy's charming opera. Les Mousquelaires de la Reine, under the title of The Maid of Honor. It is a beautiful work, somewhat florid, but bright, sparkling, and full of exquisite melody. It was excellently rendered. Marie Stone, who assumed the title role, sang deliciously. Her rendition of the beautiful but difficult aria in the first act was without a blemish. Tom Karl is also entitled to the highest praise, and in fact, one and all, principals and chorus, are entitled to commendation. For the next fortnight, Lawrence Barrett.

The National Opera co gave five performances at the Academy of Music during the past wask to with the Academy of Music during the past wask to with

occurred which I failed to mention. After the performance of Cheek, Mr. Reed and the co. assembled at Victor's Hotel and sat down to a fine supper that had been provided by the star. After everything had been cleared away, Mr. Reed, in his inimitable manner, presented Mr. Jack, his manager, with an elegant gold watch and chain, with the remark that since he has been under Mr. J.'s management his business had been better than ever before, etc.—Ray Samuels, who is alternating parts with Fannie Rice, played Nanon at the Thursday night's performance. Miss Samuels, although a much better singer than Miss Rice, lacks her charm of manner, and as a consequence did not receive as much praise.—Regular evening prices ruled at the Nanon matinees. Had the regular prices been adhered to. I doubt if the theatre could have held the people.—William Sloman, in advance of the Gold King co., is in town.—John H. Robb, Gus Williams' business manager, returned from St. Louis last Thursday. While there Mr. Robb msde a contract with the owners of Pope's Theatre for the lesse of that house for several years. This theatre will in future be mana, ed by Mr. Rcbb, in conjunction with John H. Havlin. He still remains with Williams, however,—Whiting Allen, a Chicago journalist, arrived here last night. Mr. Allen will act as the business manager of the Carleton Opera co.—Just as I am completing this letter, I learn that the Star Dramatic co will produce Marble Heart instead of The Duke's Motto.

CLEVELAND.

The Park Theatre has done the largest business during the past week that has been known since its opening. Effice Ellsler was the magnet. This charming little artiste always succeeds in drawing big houses here. It would be strange, however, if she did not, as this is (as you know) her old home. Woman Against Woman was on the bills for the first half of the week; Thursday evening, Egypt; or, A Daughter of the Nile, poor Laura Don's old play, was put on for the first time, and Miss Ellsler, as Egypt, won golden opinions of all who saw her. Frank Weston, as Angus Summerdyke, supported Miss hillsler admirably, while with a co., among which such names as Mrs. E. L. Davenport, were included, the play could not be anything but successful. Amberg's Thalia co. presented a series of German opera at the Euclid Avenue Opera House, The Fleidermaus, Gasparone, Nanou and Trumpeter of Sackingen being among them. Business was up to the average, though the houses were not crowded.

Ada Gray appeared in East Lynne at the Cleveland Theatre to good houses.

Around the World in Eighty Days did a good business at The People's.

Cleveland will have some strong attractions in opera this week, as you may see by the following: Euclid Avenue Opera House, New York Casino Opera co. in Frminie: Park Theatre, The Black Hussar and Falka.

The Cleveland Theatre will have a dramatic attraction in Edwin Arden, who will present his romantic drama, The Eagle's Nest. Mile, Aimee, in The Human Fly, supported by The Australian Novelty co., will put in a week at The People's.

Squiblets: Manager Hartz is smilling sweetly. Cause, the large advance sale of Erminie.—It is whispered that Amberg's Thalia Opera co. left town in their stage habiliments to save said "duds" from falling into the hands of the "bold, bad sheriff," owing to a suit brought by Professor Puchinger, of New York, against the management. As it is the minions of the law got their pernicious clutches (with the accent on the clutch) on \$300 worth of property belonging to the co

which places are considered to the place of the place of

has not been altered materially, since seen here last. Powers, Boniface and Amy Ames are a fun-making trio, and they keep the audience in a constant uproar while they are on the stage. Frank Mayo filled in the remaining three nights of the week with Nordeck. He did quite a satisfactory business considering this was i is second engagement at this house this season. Bunch of Keys this week. Robert L. Downing 7, three nights. At the Academy Frank Jones and Alice Montague were seen in Si Perkins during the week, concluding the engagement with a good cash balance. Rents-Santley comb. present week. Australian Novelty co. next.

Minnie Oscar Gray and W. T. Stephens did a good week's business at Harris'. Frank I. Frayne this weak, Messenger from Jarvis Section, 7. Professor Oscar Gleason closed a very successful three-weeks' engagement at the Grand Central Rink, 20, Professor Morris' Equine and Canine Paradox opened 3t.

Items: Mrs. Charence Handysides (Kate Baker) was here last week visiting friends.—Adonis Dizey will be seen at the Opera House week after next—Burr McIntosh was at his home in this city last week. He reports business good with the Forsyth party thus far this season.—Lottle Church and her co. played our suburban towns iast week.—J. N. Gotthold and W. H. Crompton, with the Fortescue party, are two old-time Pittsburg favorites.—Billy Lang, the "carpenter actor," will be seen at Taremtum, Pa., 5.—The largest aggregate week's business of the season was done last week. Every place of amusement is the city did well,

In ins is the co's second engagement here this season. It includes many Brooklyn favorites, and was accorded a hearty we'come. The Howard Athenaeum co. next week.

The Ranch King pleased the lovers of Western drama at the Standard Museum last week, On Monday evening the woes of Bertha, the Sewing-Machine Girl, were accorded the sympathy of a large audience. Next week, Young Mrs. Winthrop.

One of the Bravest was received with much favor by the habitues of the Brooklyn Museum last week. The Rightmire Dramatic and Specialty co., in The Two Wanderrs, drew good business Monday evening.

The benefit of "Bob" Hilliard at the Academy of Music last Thursday afternoon was quite successful, both artistically and financially It is said that the beneficiary netted \$1,000, but this is probably an overstatement. The Actors' Fund Benefit is to occur next Friday afternoon. A splendid bill has been prepared. The committee are working with the greatest seal and industry, and there is every reason to believe that the affair will be a grand success.

Alone in London attracted excellent business at the Lee Avenue Academy last week. Thatcher, Primrose and West's Minstrels had a large audience on Monday evening. Next week, Margaret Mather.

Lost in London, with Newton Beers in the leading role, was played to very large business last week. The scenic effects were particularly good. E. F. Mayo in Davy Crockett opened on Monday evening. The audience was large and very enthusiastic. Under the Gaslight next week.

At the People's Theatre The Streets of New York was played all last week to first-rate business. The Big Four co. had a crowded house Monday evening. Next week. E. T. Stetson.

Horace Lewis and the Cardelo and Victorelo Specialty co. drew fair business to the Grand Museum last week. The Leonzo Brothers came Monday evening. Susiness was good. Next week Sheehan and Coyne's co.

were s,000 people in the house. The city is thick with rumors about building new theatres, but they are very ghost-like and unsubstantial.—The Elks are preparing for their annual benefit, which will abortly be given at the Academy of Music.—Leon and Cushman play a short engagement at the Academy next week. They gave up Monday and Tuesday to the National Opera

CHICAGO.

CHICAGO.

Pretty Miss Fortescue appeared at the Grand throughout the past week in Gretchen, Frou-Frou, Swetchearts and King Rene's Daughter, and was kindly received by a succession of large and fashionable audiences. As a most charming woman, the young English beauty was unquestionably a success; but as an actress she is still on the threshold of herart. It must be admitted, however, that she shows a natural apitude for stage work of the lighter and least exacting roles in society drama, that cannot fail to keep her well to the fore, but that she can ever stir the soul in emotional parts is to be doubted. In Gretchen she was at her best as the tructing, simple peasant-girl, failing in the more passionate scenes toward the end. Suffice it to sav that society took to her sud made the engagement most profitable. Fred Terry was a passable actor of the ordinary English type, Newton Gotthold, the only American in the casts, winning whatever honors there were to be gained. His Mephisto was a great performance. This week, Jacktor, Life in Bohemia, with Eb. n Plympton and Georgie Drew Barrysmore in the cast. Lilian Olcott in Theodors.

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tor," will be seen at Tarentum, Pa., 5—The largest aggregate week's business of the season was done last week. Every place of amusement in the city did well.

BROOKLYN.

A Bunch of Keys drew good business to the Park Theatre last week. The co. is decided by inferior to any vet seen in the piece. The first production in this city play was received with a good deal of favor by a fair audience. The scenery, though somewhat worn, was effective. The McCaull co. will simp Indiana near seffective. The McCaull co. will simp Indiana near seffective. The McCaull co. will simp Indiana near seffective. The McCaull co. will simp Indiana near the season was great a present of the cast. Lilin plots in Theo. See Coghlan played a very prosperous week at Mooley's appearing in Masks and Faces, As You Like and the seffective. The McCaull co. will simp Indiana near the season was a great a present of the cast. Lilin plots and the cast, and the season was a great a present and the cast week. However, the control of the cast of the cast. Lilin plots and the cast week. The return engagement of Hoodman Blind began Monday evening. Joseph Haworth as Jack Yeulett repeated by a series of the would repressh is teadency to over-act, which decidedly many some of his scenes. The play was nicely mounted. We, U. 3c Co. next week.

The control of the season was a great a present week and the cast of the would repress his teadency to over-act, which decidedly many some of his scenes. The play was nicely mounted. We, U. 3c Co. next week.

At the Criterion the ministrel co. drew good business at strong one, but it would be still more effective if he would repressh is teadency to over-act, which decidedly many some of his scenes. The play was nicely mounted. We, U. 3c Co. next week.

At the Criterion the ministrel co. drew good business at strong one, but it was control to the cast of the cast of

JERSEY CITY AND HOBOKEN.

The Cattle King did not maintain big business throughout last week at the Academy, although it was a fair average. On Jan. 31 A Wall Street Bandit opened a week's season to a very fair house. The play is a melodrama of the prevailing style and the cast contains such excellent people as Atkins Lawrence, Harold forsberg, Anna Boyle, C. B. Hawkins, Edith Bird and Cora Macy. The performance was received with evident marks of approval and the many good points in the piece loudly applauded. Harold Forsberg, as Steven Mawley, was especially flattered by being vigorously hissed at every opportunity. Next week Cora Tanner in Alone in London, followed 7 by A Tin Soldier. Items: Edward Lessenger, at present business manager with the Leonzo Brothers, informs me that he is about concluding arrangements for rebuilding the old Arcade Theatre here, and will run it as a cheap-price comb. house.—Thomas Lyach, chief usher of the Academy, is not expected to live—pneumo ia.—Grant Lodge R. P. takes a benefit 13, at the Academy, during the engagement of A Tin Soldier. I understand the house is nearly all sold already.

HOBOKEN.

HOBOKEN.

HOBOKEN.

At Wareing's Theatre, from medium to light business was the rule all last week during the engagement of Leon and Cushman in On the Stage. The skit was well presented and received with laughter by those present. This week Evans and Hoey opened to fair house in their funny Parlor Match, but I am afraid the golden harvest must be reaped later on—when the strike is over. Next week Dan'l Sully.

At Cronheim's Germania business has been only fair during the engagement of the popular Leonzo Brothers in a repertoire of fine sensational plays and assisted by a very good co. and their well-trained dogs. Probably their best production was Brother Against Brother, as it was certainly the most popular. Victor and Harry Leonzo are supported by Fred. Gottlob, C. De Kress, Margie Ferris, Amy Foster and others. This week a clewer variety co. opened to a good house; it includes a number of popular favorites. A benefit for the coal handlers' families takes place this evening, 3.

Items: The strikes in this section are paralyzing the

number of popular favorites. A benefit for the coal handlers' families takes place this evening, 3.

Items: The strikes in this section are paralyzing the theatrical business. The strikers have no money, and the workers pay in assessments all their "pleasure money" to support their brethren who are out. And even when the strike is over and the men so back to work, it will be some time before they can spare cash to squander on luxuries. So the show season may be considered about flattened out in this vicinity.—
The Leonzo co. was on the train that was wrecked near Boston about ten days ago, but were fortunate to escape with only slight bruises. Maggie Ferris is particularly indignant over the conduct of Hoyt—the German cologne man—who had a special car which was uninjured by the accident. He occupied it alone, but he would not let the ladies from the smashed cars enter it to warm themselves, as he "couldn't be bothered," and they were compelled to stand over two hours in the snow until the relief train came.—Gantsberg's Theatre Comique had some very excellent because it is a very cosy little house.—Frank Gradt is busy on some new scenes for both Wareing's and Cronheim's. He is kept pretty busy.

LOUISVILLE.

Lotta drew large audiences at Macauley's Rag-

LOUISVILLE.

Lotta drew large audiences at Macauley's Rag-Baby, 3-5.

A Night Off was played the last three nights of the week at the Masonic to good business, riouse closed until 3, when Barry and Fay come in Irish Aristocracy. At the Museum The Worl' drew unusually large houses. Co. fair only, Harry Jackson making a hit as the Iew. Taken from Life, 31, week.

Andy Hughes' American and European Novel y co. gave a fair show and drew large business at the New Buck. The Larchmore Sisters particularly call for praise. Ranch 10, 31, week.

Items: Booth comes Feb. 7; it will be the engagement of the year.—Colonel Savage, of the N-w Buck, and W. H. Miffert, of the Masonic, have been on the sick list, but are now well.—Jay Rial, in advance of Genevieve Ward, did some very good work in the interest of his star,—The Klist Ladies' social, 26, was success in every way.—O. H. Butler. Edwin Botth agent, spent a few days in town during the week. Among other things that may be said of him is that he is an ex-base-ball umpire.—The Amateur Opera co. gave a successful rendering of the Pirates of Penzance. This calls for professional notice only because the co. was drilled by S. H. Friedlander, and the musical direction was under Prof. George Selby, a young musician of more than local celebrity.—Andy Hughes' hands and direction was under Prof. George Selby, a young musician of more than local celebrity.—Andy Hughes' hands and direction was under Prof. George Selby, a young musician of more than local celebrity.—Andy Hughes' hands and surface and the wood business. A rather seedy street parade was given by members of the co. which attracted little interest.—The Exposition authorities are in correspondence with several opera organizations, looking to a spring series of grand onera. Tem y Hart was to have opened the week at the Mesonic, but the engagement at the New Ruck—The Lipote and the sunday Cewrier Journal. He swell known among show people, is a fine musician and may adopt the stage as a profession.—Harry Jackson, of the Korl

correspondent from having to answer for his name appearing in last week's MIRROR as Manager Button.

At the Detroit O era House Madame Janauschek plaved Meg Merrilies every night with the exception of Friday, when Mary Stuart was given, and Saturday matinee, when Mother and Son was presented. It was the first appearance of this great tragedienne in the role of Meg Merrilies here, and no little curiosity was aroused among theatre-goers, to see how she would compare with Charlotte Cushman in this character. This adaptation of Guy Mannering which is used by Janauschek is different from that formerly piayed by Cushman, and it is in no way an improvement upon the latter. The play is rather tedious, and one that only serves to display the tragic power for which this great artist is celebrated. As she does not make her appearance until the middle of the second act, the audience becomes rather impatient, as there is so little of interest in the play up to this time. Janauschek see ms to have lost none of her old power, and made a very strong impression. The supporting company is entitled to favorable criticism. Attendance only fair, except on Friday night, the occasion of her benefit, when there was a good house.

All this week, Gillette's new play, Held by the Besmy.'

At White's Grand Opera House Siberia was presented the first three nights of the past week. On the opening

ched to favorable criticism. Attendance only fair, except on Friday night, the occasion of her benefit, when there was a good house.

All this week, Gillette's new play, Held by the Benmy."

At White's Grand Opera House Siberia was presented the first three alghts of the past week. On the opening alght there was a splendid house, and the universal opision was that at no time had this popular play been presented by a better co. The principal parts were entrusted to the care of Adele Belgarde and Forrest Robinson. The part of Marie, as played by Stella Teuton, a Detroit young lady, was done it such a manner as to prove to her Detroit friends that her advancement is both rapid and promising. For the last three nights of the week Pontiac, a lyric opera, written by a Detroit musician. Carl Majer, was given under the direction of Protessor De Zielinski: This differed from the majority of amateur performances, and proved a very eajoyable affair. Puntiac went off as if sung by professionals. Its music was tuneful and catchy, its action brisk and harmonious, its chorous well trained and effective, and the principals had no cause to feel ashamed of their efforts. To Professor De Zielinski is due the greater part of the praise, and his efforts were indefatigable in rehearing the operas. While the greateman, by reason of his rather eccentric ways, may not have as many admirers as he should, at the same time there is no denying that for work of this kind he is head and shoulders above any m. sicians in Detroit.

At Whiting's Pauline Markham and co. played to good business the entire week and presented a number of plays—old-timers—which seemed to please the patrons of this resort immensely. Miss Markham give rejected for her purpose of presenting legitimate instead of burlesque. This week the Grav-Stephens comb. in Saved from the Storm and Without a Home.

Items: From present appearances the intense rivalry existing between the two prominent theatment of burlesque. This week the Grav-Stephens comb. in Saved from the Storm an

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): G. H. and W. J. Thompson's Comedy co. presented Gold King to a crewded house Jan. 24: rest of week fair business. This week, Bayes-Davis ideals.

Montgomery Theatre (Jacob Tanenbaum, manager): Janish, in a return engagement, presented Camille to a good house 24. Mixed Pickles to fair house 27, James O'Neill in Monte Cristo to large audience 28, Robson and Crane 3.

Honeymoon. Manager Tanenbaum and his bride spent 24th in our city, receiving congratulations from

And Crane 3.

Honeymoon. Manager Tanenbaum and his bride spent 14th in our city, receiving congratulations from many friends. They attended the performance of Camille by Janish, occupying a box.—Mr. Tannenbaum informed your correspondent that Janish had done a good business on the Southern Circuit, and he was going on East with her until they reached Richmond, Va. He would then have charge of Annie Pixley on her tour through the South.

MOBILE.
Theatre (J. Tannenbaum, manager): Jan. 25, a fine bouse greeted O'Neill in Monte Cristo. Hamlet 26; medium business.

ARKANSAS.

HOT SPRINGS.

Opera House (L. L. Butterfield, manager): Jan.

11. Barry and Fay in Irish Aristocracy; good business,
Death: Rudolph H. Str.ng, second leading man of
Mrs. D. P. Bowers' co., died at the Arlington Hotel
night of Jan. 13. He arrived in this-city shead of his
co., quite ill with typhoid-maiarial fever, and did not
rally, though conscious to the last His remains were
interred in Hollywood Cemetery here. The fuseral
services were conducted by the Rev. J. S. Van Meter,
Presbyterian. Correspondents of the different dramatic
newspapers and E. P. Myerson, who is here for his
health, acted as pall-bearers. Floral tributes came from
Mrs. Bowers, I. L. Butterfield and Charles Garratt.
The last-named attended Mr. Strong in his last illness
and superintended the funeral ceremonies. Deceased
was a stranger in our midst, but received the attention
of loving hands. He leaves a widow, who is ill in Chicago.

Opera House (George H. Hyde, manager): Barr, and Fay in Irish Ar's:ocracy had a light business Jan 33-6.

CALIFORNIA.

CALIFORNIA.

LUS ANGELES.

Grand Opera House: Edwin Thorne, in The Black
Flag, 30 31, pleased good-sized audiences. Zitka
week of 7; Carleton Opera co., week of 14.

Armory Hall: Adelina Patti, in a grand operatic concert, 30, assisted by Mme. Scalchi, Signor Gulle and
Signor Galassi. Signor Novara was unable to appear
on account of a cold. The hall was crowded to its utmost capacity, every seat being taken, as well as all tree
available standing room. It is almost unnecessary to
add that the audience was delighted with the singing
of all.

Opera House (Plato and Lesher, lessees and managers): Thorne's Black Flag co. 18-19; good business. Co. failed to give satisfaction.

Lease: Messrs. Plato and Lesher have finally secured a lease of the Opera House.

Rag-

COLORADO.

COLORADO.

DENVER.

Aimee had a very flattering opening Monday night at the Tabyr. The play of surprises, Mam'zelle, was the bill. The big audience thought the situations very funny. But it is as Cykrienne in Divorcons that the vivacious Aimee has appeared here at her best; maybe because she haso't a chance to sing in the part. The comical Chisnell is still with the co. His performance of the manager in Mam'zelle is one of the cleverest bits of acting I ever saw. The new comedy, written expressly for Aimee, by Jessop and Stevens, entitled Deceived, is announced for to-morrow night (Saturday), Aimee appears as Mrs. Ida Ugarte and Miss Flora Featherstone. It will be about the fourth presentation. The co. did the play in Los Angeles, Cal. The week has been very prosperous, as is usual when this star visits Denver.

Ben S.ern has been very lively in his lookout for the Hanlons, who have week of 3t. He got in his work on the newspapers a week ago. Even express carts are decorated with Fantasma paper. One special feature of the engagement will be the introduction of the fam us Vanishing Lady. It has never been done in D uver.

Small Talk: The genial McCartney, of the Tabor box office, has been elected president of the Arions.—Frank Farrell has been presented with a beautiful Italian greyhound. 'Twill be entered at the coming dog show.—Maud Evans, said to be one of the best amateur actresses in the State, is nin the city.—The Hanlons jumped from Omaha to Colorado Springs.—At the opening of Aimee, John B. Last, who is well remembered as ex-treasurer of the Tabor, occupied ex-Senator Tabor's private box. Mr. Last is here on business.—John Ramasy Plunkett had an aracle of a column and a half on violins in Sunday's issr. of the Kepublicas.—To-aight the Desver Lodge of Elks give a ball at Music Hall. Promisent mer, are interested, and it

will doubtless be a success. The Elks gave a pleasant reception the other night at their hall.—Esmeralds is occupying the time of smateurs in Coal Creek.—The News says it is claimed that Alderman Driscoll's bill to regulate the issuance of licenses for amusement places, which is before the nonorable Board, will, if enacted, stop two legitimate theatrical enterprises, which will start soon if not too much hampered by police restrictions. One of the 'legitimate theatrical enterprises' may be one of the schemes of the notorious Ed. Chase, of Palace fame, whom the News appears to take an interest in.—Annie May Kessler's concert was well attended. The programme was artisticly rendered.

CONNECTICUT.

CONNECTICUT.

New Haven Opera House (Horace Wall, manager): Esmeralda was enacted by amateurs Jan. 25. The version differed materially from that currently used, and was obtained from the Ceruiry magazine of 1832. The house was crowded and quite a snug sum was netted.

Caril's Opera House (A. E. Winchell, manager): Duff's co. presented, respectively, A Trip to Africa and Iolanthe 86-7. Well-filled houses. Lillian Russ: Ill was in the stellar role. The orchestra was miserably small, and there was much in the performances that might have been improved upon.

Grand Opera House (G. B. Bunnell, manager): Ben Magiciey starred the role of Uncle Bartlett in May Blossom last week, and the audiences were up to the stancard. Daniel A. Kelly in The Shadow Detective this week.

Item: The American Thratre still remains closed. Overtures are being made to those in authority as to its opening, and it is not improbable that suitable arrangements will be made with outside parties. Speculation is still rife as to the future of Caril's Opera House. Dr. Winchell is evidently not disposed to pose as a manager, and if he is I can a sucre him that his experience will be dearly bought. There ought to be no difficulty in selecting a suitable successor to Marshall Caril, and from the applications that have thus far been made it would seem that there is no scarcity of candidates.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager):

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager):
k. F. Mayo in Davy Crockett pleayed a fair-sized audience Jan. 25. Lester and Allen's Minstrels to light business 26. LeClair and Russell's co. in A Practical Joke 29; business fair; stormy night. Starr's Opera co.

31, week.

MERIDEN.

Opera House (T. H. Delevan, manager): Ian. 24, Edwin F. Mayo, supported by Miss Loduski Young, in Davy Crockett. Business light Duff's Comic Opera co, gave their bright and sparking Trip to Africa 25. The charming Lillian Russell and unexceptional support were grand in voice and acting, as attested by the applause and encores of a large and fashionable audience. The LeClair and Russell co. 27-8 in A Practical Joke. The piece is exceedingly funny.

DANBURY.

Opera House (F. A. Shear, manager): Fávia Colie with a good co. pleased fair houses past week. Lights o' London 4.

BRIDGEPORT.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Jan, 28-9
Margaret Mather in Romeo and Ju iet The play was
put on, as far as possible, in all its Union Square splendor. House crowded both nights Business over
\$2,000.

\$2.000.

HARTFORD.

Opera House (Charles A. Wing, manager): The engagement of Margaret Mather's first three nights of last week was, as predicted, the most successful, both artistically and financially, of the season. Supported by a excellent co, and aided by beautiful and realistic scenery, the production of Romeo and Juliet was admitted by all to be without parallel. Standing-room only was displayed after first night. The Fedmund Barry co, plaved to light business remainder of week Allyn Hall (G. K. Parsons, manager): The Geriche Concert co., from Boston, 18, filled every seat, notwithstanding strong counter-attraction.

DISTRICT OF COLUMBIA.

DISTRICT OF COLUMBIA.

WASHINGTON.

Raymond drew good houses at Albaugh's last week in The Woman Hater. Saturday night Colonel Sellers was presented to a crowded house. The advance sales for the National Opera co.'s performances this week have been very large Naxt week, Richard Mansfield.

The Kirmes for benefit of Home-pathic Hospital packed the National first three nights with the elite of the city. Haverly's Minstrels had good houses rest of the week. This week, Arthur Rehan's co. in Nancy and Co. Miss Fortescue next.

J. Clinton Hall and co. drew good houses at the Bijou. This week, Harry Lacy and Edna Carey in Planter's Wife. Frank Frayne next.

Kernan will present two big cos.—R. J. Riley's Ragged Jack and Meteor Specialty co.

The Hollywood Juvenile Opera co. this week at the Dime in Cinderella. The Aztec Fair has drawn well all week. The Courteney Concert co. appear in the third Bischoff Concert at Congregational Church 4.

DELAWARE.

WILMINGTON.

Academy of Music (Smith and Askin, manager):
This cosy place of amusement, which has been considerably enlarged and improved, opened under the new management Jan. 31, with Dominick Murray in Escaped from Sing Sing, to a large matinee house and crowded in the evening. McKee Rankin follows 7, for a week in 40 and The Danites.

Grand Opera House: Maud Banks and a fair co. played to big business all the week. Love and Money, Ingomar, Camille, Little Emily, Lady of Lyons, Blow for Blow and Divorce were the plavs given, and the large audiences were apparently well pleased. The World opened a four days' engagement 31 with a daily matinee; good business. Adele Palma comes 5; O'Neill in Monte Cristo 7. Manager Baylis offers the strongest attraction, musically, in the history of the city, in the appearance of the National Opera co. 9 in Lakme.

Items: Dominick Murray has just purchased a new English play, which he will produce next season. The play is now having a successful run in London, and is said to be the equal of The Silver King, and something on the order of it —J. M. Gosche, representative of the National Opera co. has been in the city frequently of late, completing arrangements for the appearance of his co. 9.

FLORIDA.

PENSACOLA.

Opera House (W.W. Potter, manager): James O'Neill
presented Monte Cristo 24: largest house of the season.
Mixed Pickles 28; fair house; audience convulsed.

GEORGIA.

AUGUSTA.

Masonic Theatre (Sanford H. Cohen, manager):
The ovation tendered to Robson and Crane Jan 28 was
a deserved compliment to these painstaking artists, and
it also speaks well for the taste of our citiz.ns. The
Comedy of Errors was presented. Every seat was sold
in advance. A cry of "Fire!" was caused by the ignition of a piece of the drop scenery. Quickly extinguished. The audience behaved admirably.

guished. The audience behaved admirably.

ATLANTA.

De Give's Opera House (L. De Give, manager):
Janish, in Leonora, filled the house Jan. 26. Performance very poor and audience disappointed and disgusted. It was a return engagement, and Janish having made a fine impression on her first appearance, the house was crowded. It was the co.'s first attempt to produce the play, and such a scene has not before been witnessed on our stage. It seemed a first-night rehearsal. Gus Williams 4-5; Adelaide Moore 7-8; Mrs. D. P. Bowers 9 10.

D. P. Bowers 9 10.

SAVANNAH.

Savannah Theatre (T. F. Johnson, Manager): Jan. 25, Mendelssohn Quintetts Club; packed house. Robson and Crane, in Comedy of Errors and Merry Wives of Windsor, 26-7 overflowing business. In no week has there been so much money taken in at the theatre for the same number of performances, and which resulted in so little profit for Manager Johnson. The Mendelssohn and Robson and Crane rented, and the total receipts for the two were nearly \$3,000.

Academy of Music (H. Horne, manager): Jan. 24. Mendelssohn Quintette Club in concert; very large and select audience. Janish, in Violets. 27. We had been led to expect a great performance, and the people responded accordingly. I regret to say that the play fell flat.

AMERICUS,
Opera House (G. W. Glover, proprietor): The Mendelssohn Quintette Club, of Boston, gave a concert Jan 28. Very select audience.

ILLINOIS.

Opera House (C. G. Jones, manager): Hoodman Blind to a fair house, Jan. 26 B F. Horning gave a strong interpretation of Jack Veulett. Stella Rees, in the dual character of Nance and Jess, made a favorable impression. Joseph Murphy, in Kerry Gow, 28;

STREATOR.
Plumb's Opera House (I, E. Williams, manager):
James Hardie and Sara von Leer in A Brave Woman,
Jan. 22. House only fair.

Jan. 23. House only tair.

SPRINGFIELD.

Chatterton Opera House (1. H. Freeman, manager):
One of the largest and best pleased houses in many
weeks was that which saw The Silver King, Jan. 24.
The co. is one of the bras on the road. Carl A. Has-

win as Denver, Eleanor Moreth as Nellie, and the two pretty and interesting children of George H. Adams, the great Humpty Dumpty; Samuel H. Verney as Jaikes, Harry Colton as The Spider, and Kate Florence as The Spider's Wife were all more than excelent, and deserve the highest praise. The little Adams children attracted much attention and won the love of all. Marie Prescott in Czeka, s5, stormy night; small audience.

small audience.

CAIRO.

Opera House (Thomas W. Shields, manager): The Georgis Minstrels held forth Jan. 25; house decidedly top-heavy, the lower part being unusually light. This was rather a disappointment as minstrels usually do a large business here. Barry and Fay in Irish Aristocracy, 27; good house, but a little top-heavy. The audience seemed greatly pleased with the performance. KANKAKEs.

Arcade Opera House (Col. H. C. Clark, manager): Jan. 24, Hardie and Von Leer in A Brave Woman; good business, 24. Mr. Hardie as Ivie Everleight and Miss Von Leer as Lil.ian Bell were excellent. Mattie Vickers, 3.

OUINCY.
Opera House (P. A. Marks, manager): Jan. 36,
Only a Farmer's Daughter, by the Gardiner co., before
a large audience. Co. only fair. Mattie Vickers to fair
houses 38-9. presenting Jacquine and Cherub. Miss
Vickers deserved better patronage.
Items: Had the pleasure of meeting J. A. Solomon,
manager of Only a Farmer's Daughter co. Also had
the pleasure of meeting Mr. Berry, manager Mattie
Vickers co.

INDIANA.

INDIANAPOLIS.

INDIANA.

At the Grand the most powerful play that has been presented here in a long time was Gillette's Held by the Enemy, as produced Jan. 7-9. The attendance was marvellous; the S. R. O. sign was dusted off and hung out. Genevieve Ward 3-5, Lyra (local) Erminie 10-12, Fred. Bryton 14-16, White Slave 17-19.

At English's the house has been dark for some days. Arcund the World in Eighty Days 1-3, Parlor Match, 10-12, McN., J. and S. 16, Back Crook 21, 3.

The Museum and Musee are drawing well. Neil Burgess in Vim and Widow Bedott filled the house week of 24. Lottie Church in Unknown this week. Bennet and Moulton co. in light opera 7-19. Cold Day 21, week. The Zoo has again been opened, and from the success noted during the first week it will be a moneymaker.

Elbow Shots: Exalted Grand Ruler W. E. English has returned from the East.—It is not definitely settled that Louis Vogt will be leader of Knights' orchestra next year.—The widow of the late W. W. Durand, private secretary for Pat Harris, was in the city during the week arranging matters for the collection of his life insurance.—The third act in Held by the Enemy was originally a camp scene, but Gillette was taken with a headquarters scene and ordered it out on after the piece hab been played some time. The manager thought the change n. g. and so told Gillette. The answer came back, "Put on that act or stop the piece." It was put on and became the hit.—The idea of a galloping horse on block pavement was neatly worked and the machinery jealously guarded.—Dora Messing, daughter of Rabbi Messing, has entered the Cincinnati College of Music with a view to the ultimate adoption of the stage.—Miss Messing made a hit as Violet in The Little Tycoon.—Lulu Burt, not unknown to fame, will sing Erminie for the Lyra.

Masonic Temple (J. H. Simonson, manager): Michael

stage.—Miss Messing made a hit as Violet in The Little Tycoon.—Lulu Burt, not unknown to fame, will sing Erminie for the Lyra.

Masonic Temple (J. H. Simonson, manager): Michael Strogoff packed the house Jan. 25. F. C. Bangs in the title role freely sustained his reputation as an actor. W. C. Crosbie as the Irish-American correspondent and Florine Arnold as Nadia Fedor were also accorded an enthusiastic reception. The scenery was fine and the play well staged. Kate Castleton presented Crazy Patch, for the first time here 24. Large audience, but not altogether well pleased. The Stranglers of Parishad a good house so. George C. Miln 3-4; Snadows of a Great Civy 7-8; Aimee 11-12.

Items: Ed. Kline, R. L. Dare and Frank Dix, of this city, will go with the paste brigade of Robinson's Circus.—The Metropolitan Variety Theatre is a thing of the past, the owner of the building having entirely remode led the interior, converting it into a store-room. I warn enterprising managers to never come here to start a variety theatre. I have seen dozens of them go into oblivion within the past few years.—There have been no attractions at the Academy for some time. A Methodist revival is in progress there at present.—Lulu Hurst, the Electric Girl, gave an exhibition of her powers 33.—Business has been extraord.aarily good at the Temple, and Manager Simonson wears a smile as he looks at the figures on the right side of the ledger.—Everybody I talk with has a good word for The Miranor for its 1 oble work for the profession.—I wish in this way to thank treasurer Stander, of the Temple, for his assistance in raising funds for the Memorial Fund.

EVANSVILLE.

Opera House (T. J. Groves, manager): Stetson's

Opera House (T. J. Groves, manager): Stetson's Uncle Tom Jan. 28; standing-room only. Very mediorer show. Kate Castleton in A Crazy Patch 29; large house.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Dora Wiley Opera co. Jan. 24; good business all week; Mascotte, Olivette, Chimes of Normandy, Golden Goose, The Mikado and Pirates of Penzance. Miss Wiley is a finished artiste and Richard Golden a most excellent comedian. Eighty Days Around the World 3; the Proper Caper Comedy co. 4: Stetson's Uncle Tom 5; Frank Mayo in Nordeck 11; Black Crook 25.

WABASH.
Opera House (A. J. Harter, manager): Ezra Kendall's Pair of Kids 19; large house; well pleased.
ELKHART.
Bucklin's Opera House (J. L. Brodrick, manager): Hoodman Bl nd Jan. 24; large and well-pleased audience.

LOGANSPORT.

LOGANSPORT.

New Opera House (William Dolan, manager): Jan. 24,
Ezra Kendall's Pair of Kids drew a good audience. The
play is a bright and sparkling bit of comedy. The musical specialty introduced by Mr. Fitz and Miss Webster was a decided hit; also the work of Arthur Dunn
and his sis er Jennie. The Michael Strogoff co. gave
an excellent rendition of this well-known drama. The
ballet, led by Mile. Eloise was a solendid feature.

SOUTH BEND.

Opera House (J. and J. D. Oliver, managers): Siberia came to a packed house Jan. 29. Seats all sold day chart was opened. M stite Vickers 7.

Good's: Fifth Avenue Theatre co. 31, week. This house is at present without a manager, the last incumbent, P. H. Casey, having gone to Ligonier, Ind., to take a position on the Banner of that place.

Grand Opera House (J. C. Brown, manager): Kate Castleton and her superb co. appeared in Crazy Patch Jan. 25; packed house.

RICHMOND.

Grand Opera House (Fhomas C. Coffman, manager):
Martha Wren Comedy co. Jan. 24, week; fair business at panic prices.

IOWA.

DUBUOUE.

Opera House (Duncan and Waller, managers); Wilber's Dramatic co. did a land-office business last week, Houses jammed to the walls every night; and rhortly after, 7:30, the marshal would stop the sale of tickets admitting only reserves. Mr. Wilber and his co. are great favorites here, this being their fifth successful engagement. Florence Bindley, 9. Lillian Lewis week of 21.

KEOKUK.

Opera House (D. R. Craig, manager): Mr. and Mrs. Florence, Jan 24, in The Mighty Dollar; large audience. Only A Farmer's Daughter, with inferior co., Emily Fairchild in leading role, 25: fair business. Michael Strogoff waits, 7; Almee Q, and Silver King, 11. Items: Charles Jordan is now being cared for at St. Joseph's Hospital here. He will be sent to his home in New York as soon as he has recovered sufficiently to travel.

ciently to travel.

DAVENPORT.

Opera House (A. C. Man and Co., managers): Ten Nights in a Barroom, Ian. 24; fair-sized audience. Wilber Dramatic co. week of 31.

Items: Howard Burtis has leased his Opera House for a term of years to A. C. Man and Co., of this city. The gentlemen have had experience in the theatrical line and are well known to the profession. I wish them success. Mr. Burtis will remain in the city and give his entire attention to his hotel.

SIGUIX CLTY.

Academy of Music (W. I. Buchanan, manager): The Andrews Opera co. in The Mikado and Girofle-Girofla, Jan. 26-7; packed houses.

DES MOINES. DES MOINES.
Grand Opera House (N. W. Moore, proprietor and manager): Fantasma drew large houses, Jan. 19-20.
Foster's Opera House: William Foster Conried's Operaco in The Gypsy Baron to two large and refined audiences, 9. Fiorence Bindley, 4-5.

fined audiences, o. Fiorence Bindley, 4-5,
BURLINGTON.
Grand Opera House (R. M. Washburn, manager);
Jan. 5, the Florences, second appearance this season.
A fine audience greeted them—in all respects one of the best the house has ever held. The play was Our Governor. Milton Nobles in Love and Law, 3. Frank Hatton, ex-Postmaster-General, came down from Chicago to pass a social hour with his friends the Florences, and occupied a proscenium box.

WATERLOO.

Opera house (L. C. Goodwin, manager): Fielding's Comedy Ideals to fair business; best co. of season; week

KANSAS

Crawford's Opera House (L. M. Crawford, manager):
Florence J. Bindley as Gabrielle, in Bartley Campbell's
Heroine in Rags, and Evangeline, in Excitement, Jan.
31-3. The former play is too weil known to demand
criticism from me, and of the latter suffice it to say that
it is a funny little farce comedy, which amply serves its
purpose of introducing the star in her specialties. Miss
Bindley is a clever and versatile little woman, who
sings pleasantly, dances bewitching;y ard plays on
xylophones, tumbleronicons and other unconventional
instruments. Support adequate, Henry Talbot and
Charles Willard being especially good. Audiences large
and highly pleased. Minnie Maddern, supported by a
simply perfect co., in Caprice, 2s. The audience was
very large and sympathetic, and comprised quite a number of people who had seen the star and the play before.
Whether it be the wondrous art and magnetism of the
one or the inherent merit of the other, or both, it would
be difficult to say; but, for some reason, the oftener people see them the more they seem to want to go again.
FORT SCOTT.

Opera House (W. P. Patterson, manager): McFadden's U. T. C. co. drew a crowded house Jan. 25.
Michael Strogoff, 8; Fred Warde. 14-15.

WICHITA.
The Garfield Opera House was formally opened Jan.

Michael Strogoff, 8; Fred Warde. 14-15.

WICHITA.

The Garfield Opera House was formally opened Jan. 25. This house is on the second floor and will seat about 700. The stage is 25 by 35 feet, with four dressing-rooms, and is supplied with several sets of fine scenery from the brush of W. B. Chambers. a local artist. Heavy damask curtains adorn the front and sides of the stage; the parquette is seated with opera chairs, and the auditorium presents a handsome and cosey appearance. The opening attraction was the opera of Robert Maccaire, produced under the personal supervision of Fred Dixon, late of the Casino Opera co. Amy Harvey, Fred Palmer. Arthur Percy, Julia A. Hunt and Robert Neff, assisted by our best local talent, have made the opera a great success. Business good throughout the engagement, which continued 26 7.

LAWRENCE.

throughout the engagement, which continued 36 7.

LAWRENCE.
About eight o'clock Thursday morning. Jan. 27, the Bowersock Opera House was discovered to be on fire. It started from the heating apparatus in one of the offices on the second floor and ran up with great rapidity till the whole of the upper part of the block was destroyed. The parquette, stage and a enery, however, remain uninjured, except from water and falling timbers Work was immediately begun to repair the damage, and the entire building will be refitted and ready for use in about ninety days.

PORTLAND.

PORTLAND.

Theatre: It's seldom that the "standing room only" sign is used at this house, but the board was found, dusted and hung up Jan. 24, when Murry and Murphy swooped down on us with Our Irish Visitors, and were welcomed by a \$50 houss. The weather and walking were against the Wages of Sin co. 28-0, but despite this two large audiences thoroughly enjoyed this fine melodrama and the remarkably good co. presenting it. Charles C. Maubury as George Bland was especially good, and in the fourth act he was given a recall for his fine work. Lisetre Le Barron as Julianna had the star part of the piece and her impersonation was clever and well conceived. In the taird act she was given three hearty recalls, The rest of the cast was good.

good.

Items: Lisette La Baron of the Wages of Sin co. is a resident of Augusta, Me, where she was the recipient of a benefit 25. Lowell Mason, the well-known manager of the Wages of Sin co., tells me that next season he will produce a new play by a co. headed by his brother Jack and Charles C. Maubury.

brother Jack and Charles C. Maubury.

BANGOR.

Opera House, Jan. 24—5, (Frank A. Owen, manager):
In spite of rain and snow two large and very enthusiastic audiences greeted Charles C. Maubary and his fine co in Wages of Sin. Lisette Le Baron, who was formerly an Augusta girl, made a very pleasing impression as Julianna.

Items: A strong co. in a new and powerful play, with Lisette Le Baron as leading lady, will take the road next season under management of Charles C. Maubury and J. B. Mason—You correspondent wishes to thank Lowell Mason for courtesies.

Music Hall (Charles Horbury, manager): Wages of Sin Jan. 27; fair business; well received. Murray and Murphy, 28; crowded house; receipts, \$800. Devil's Auction. 4-5.

MARYLAND.

FREDERICK.
Opera House (Jacob Schmidt, manager): Waite's
Comedy co. week of Jan. 24; crowded houses.

MASSACHUSETTS

SPRINGFIELD.

SPRINGFIELD,
Gilmore's Opera House (W. C. LeNoir, manager):
Modjeska, in Mary Stuart, filled the house, at advanced prices, with a cultured audience, and gained fresh laurels. Her conception of the unfortunate Queen differs much from her predecessors, but was well liked. Mary Shaw's Elizabeth was hardly less excellent, while Charles Vandenhoff as the cowardly and treacherous Leicester, and Mr. Haworth, as the pitiless Burleigh, were all that could be desired. Maurice Barrymore's Mortimer, though at times good, was on the whole a disappointment. Zoz ' 26; good house. Scenery and co. hardly as satisfactory as last year. Young Nashville's capers should be dispensed with. George H. Adams is as much the life of the show as ever. Ivy Leaf, 4-5. Lost in London, 7-9; Two Johns 16.

The Musee: The McCormack-Miller co. gave '40, 24-7, American Born 28 and Blac't Diamonds 20. Mr. McCormack is a capable actor and has a fair co. Good houses and general satisfaction. This week the Sinclair-Favor co. in A Bax of Cash.

Culled by the Wayside: The crusade against the high hat was opened here 25, when a party of thirty-four attended the Modjeska performance hatless.—Samuel Fietcher, ahead of the Ivy Leaf, was here Friday, and J. P. Harris, Newton Beck's genial advance man arrived Saturday.—Baker's Flowing Bowl will be given by amateurs at Fisk's Casino 3-4.

HOLYOKE.

Opera House (Chase Brothers, managers): Bennett

by amateurs at Fisk's Casino 3-4.

HOLYOKE.

Opera House (Chase Brothers, managers); Bennett and Moulton's Comic Opera co. did a large business week of Jan. 22; Kittie Marcellus and Carrie Sweeney fairly shared the house with Miss Murphy, the prima donna. Ben Lodge is a good comedian, and Carl Albert and Arthur Miller deserve praise for singing and acting. The chorus contains many good voices, and the costuming was adequate. Zo20 24-5 gave good satisfaction to fair-sized audiences. Ivy Leaf 3; Partners in Crime 5; Lester and Allen's Ministrels 8; Devil's Auction 10; The Banker's Daughter 12.

Items: Manager Baker informs me that he intends to have an entirely new repertoire next season.—It is a real pleasure to meet such people as the B. and M. co., and I shall not soon forget the pleasant hours spent with different members of the co.

and I shall not soon forget the pleasant hours spent with different members of the co.

FALL RIVER.

Academy of Music (I'homas R. Burrell, manager):
A \$600 audience braved a rain storm, Ian. 24, to make A Trip to Africa with Duff's Opera co. Lillian Russell made a decided hit, 'or, notwithstanding a cough, she sang in excellent voice. The Arabesque, sung by her, was the gem of the evening. Zelda Seguin, much to the disappointment of numerous admirers, did not have a solo part, but those who sat nearest the stage had no difficulty in distinguishing her rich contralto voice. Vernona Jarbeau, I. R. Riley and Harry Hilliard merited applause received. Remainder of the co., including chorus, were excellent. Claire Scott appeared 28-0, at regular prices to light business. The co. gave Lucretia Borgia twice, closing with Mary Stuart. The last two performances were given in a rainstorm, Wages of Sin 3-4. Hibernica co. 5, Two Johns 8.

Central Music: Harry Belmer's Dramatic co. is a tame affair, and drew but fair audiences to see Lost at Sea, Jesse lames and Pavements of Paris. The co. remains this week, giving Jesse James and Uacle Tom's Cabin. Hoop of Gold, 7, week.

Items: Zelda Seguin last appeared here eight years ago, with Emma Abbott's Opera co. in the Bohemian Girl making a decided hit. The Central Musee did not onen until Tuesday night owing to non-arrival of scenery.

HAVERHILL.

Academy of Music (James F. West, manager):

HAVERHILL. HAVERHILL.

Academy of Music (James F. West, manager):
Wilson and Rankin's Minstrels gave a poor performance 25; good house. There was not a new joke or feature in the whole show, excepting the Pavenellas Devil's Auction 27; house packed. Ignacio Martinetti and his pretty wife, Edith Murilla, were better than ever, and were warmly received. Audience delighted. Zozo 4-5; Ullie Akerstrom 7, week.

Item: Wilson and Rankin gathered their lithos, two dcuts) up on night of performance. Their treasury must be low.

NEWBURYPORT.

NEWBURYPORT.

C'ty Hall (George H. Stephens, agent): Ullie Akerstrom, under G. A. R. management, Jan. 24, week. Eight performances to packed houses in spite of cold, stormy weather. The supporting co. is stronger than than that of last season. Miss Akerstrom's versatility is shown by her repertoire, which is new and varied Her new piece. Renah, the Gipsey's Daughter, was put on for two performances and gave the best of satisfaction. Skipped by the Light of the Moon 4.

Items: I am under obligations to Manager Charvat for courtesses. He is a prince ood fellows.—Frank

of Jan. 24. Silver Spurs. 5; Switzer Dramatic co., 7, Hewitt, of this city, is property-man of the co., and week.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager); T., P., and W. Minstrels made a return visit Jan. s6, and, notwithstanding a driving snow-storm. nearly filled the house. Claire Scott, in Mary Stuart, had a fair house

house. Claire Scott, in Mary Stuart, had a fair house ay.

People's Theatre (Arthur S. Foster, agent); Balabrega's Modern Miracles co. did a good business last week. Miss Emma Lynolin, a native of this city, is with the co., and gave some remarkable tests in mind reading, the most difficult of which was reading an entire page from a book opened at random by some one in the audience, the book being held with covers toward the stage and some forty feet away.

Cold Weather Notes: Manager Bancroft will run an excursion train to Boston toth, the occasion of the Elka' Benefit entertainment.—The large picture of Manager Bancroft, which overlooked the entrance to the Opera House for the past six months, has disappeared Various stories are rife as to the cause. One is that Chief Usher Sherman kicked because so many prople took it for a portrait of himself Another is that Frank's baby wanted it to play with while pa was out of sight.—Treasurer Truss, of the T.P. W., is not only a courteous gentlemen, but is a fine and easy actor, as shown in the afterpiece. Our Notion of Opera.

MILFORD.

Washington Hall. For Jewskil Peaks Operation of the contract of the co

the afterpiece, Our Notion of Opera, MILFORD,
Washington Hall. The Imperial Banjo Quartette of Boston (William A. Cole, leader), gave a fine musical entertainment under the management of the Milford Banjo Club, Jan. 27. They were assisted by Mr. and Mrs. Walter R. Nash and Emma Morse, of Milford, Professor Nash made a decided hit in his tenor solo, "A Dream of my Childhood," which is his latest production, and dedicated to Harry M. Morse, interlocutor of McNish, Slavin and Johnson's Minstrels.

tor of McNish, Slavin and Johnson's Minstrels.

TAUNTON.

Music Hall (A. B. White, proprietor): Princess Ida, Jan. 37, large and fashionable audience. Of the co. Signor Brockolini, I. M. Herbert, Alice Carle and Edith Jennesse are worthy of special mention. Chorus large and good. The orchestra, under the baton of John Braham, was fine. Wilson and Rankin's Minstrels 5, Two Johns 8, lyy Leaf 111.

Items: Beroard Black, of this city, goes with the Duff Opera co. for the rest of the season. He was for the past three seasons with Stetson's cos., is a fine singer and a right good fellow. Gilbert and Sullivan's new opera, Ruddygore, will be produced here in March.

Maroh.

LYNN.

Music Hall (James F. Rock, manager): Devil's Auction, Jan. 25; good business. Ella Hill's Burlesque co., 29; poor house.

BROCKTON.

City Theatre (W. W. Cross, manager): The T. P. W. Minstrels had a large house and gave a good performance, Jan. 25. Stetson's Opera co. gave two excellent performances of Princess Ida and Patience to fair business, 28-9. Ullie Akerstrom this week.

People's Theatre: A co. headed by May Wheeler was billed to present Hazel Kirke 26. but failed to put in an appearance. Morrissey's Hiberaicon did a good business and gave satisfaction, 27-9. Ella Hill's Burlesque co. this week.

MICHIGAN.

Opera House (M. J. Buck, manager): Siberia, Jan. 28. Very large house.

28. Very large house.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager):

Mme. Rive-King gave a very pleasing concert to a fair
audience Jan. 24.

BAY CITY.

Wood's Opera House (John Buckley, manager):
George C. Miln appeared Jan. 27 as Damon in Damon
and Pythias; good paying business. Mr. Miln, proved
to be an instantaneous success. He has a splendid figure and a commanding stage presence. He was well
supported by William F. Clifton as Pythias and John
S. Lindsay as Dionysius. Saints and Sinners 3-4.

MINNESOTA.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Maggie Mitchell week of Jan. 24. Usual repertoire. Miss Mitchell is as bright and winsome as ever. Immense business. Brilliant and appreciative audiences—a perfect ovation to the little lady. The support is excellent and the plays were finely given. Lillian Andrews, Mrs. D. H. Van Deeren, Marion P. Ciliton, Charles Abbott, R. F. McClannin and James T. Galloway all did finely. Monday evening, by special invitation of the massagement, the Columbia Snowshoe Club attended in a body in carnival costume and saw Fanchon. At the end of the first act the Club presented Miss Mitchell with a floral offering—a snowshoe, interwoven with tuburoses and the word "Columbia" worked in green. A basket of roses accompanied the gift. At the close of the performance the Club formed in line and Miss Mitchell was introduced and accorded three rousing cheers and a tiger. Taking her seat in a sleigh, the band leading with a lively air, the picturesque escort marched through the illuminated streets to the rlotel Ryan, forming in open line for Miss Mitchell to enter, and again giving her three cheers and a tiger. Miss Mitchell ell is the first lady in the pr fession that has ever been accorded this honor in St. Paul. On Wednesday, per invitation, the Northern Pacific Railroad Carniva-Club attended in costume. Thursday evening the Windsor and Seven Corners Carnival Clubs attended. Altogether a very flattering and pleasing episode to Miss Mitchell. Week 31, Cilo co.

Exposition Building: Wednesday evening, the St. George's Snow Shoe Club gave a fine entertainment. Agnes Huntington sang several numbers admirably and was welcome! with enthusiastic cheers from her many friends and admirers. The lady is a great favorite with the St. Paul public.

Olympic Theatre: Attraction week 24, The Night Owls; a good co., giving an attractive an! entertaining performance and drawing good houses.

Items.—Governor Lee, of V.rginia, and his party occupied a box at the Grand Thursday evening, enj

WINONA.

Opera House (George B. Russell, manager), Jan. 24, Clio, with John L. Burleigh as Fabion. Packed house, Support good.

MISSISSIPPI.

IACKSON,
Robinson Opera House (C. C. Johnston, manager):
Jan. 26. Chanfrau presented Kit, the Arkansas Traveller
to small house. Play and co. good. Mrs. D. P. Bowers
27; packed house. VICKSBURG.

VICKSBURG.

Opera House (Piazza and Botto, proprietors): The Oiver Byron comb. played Inside Track to a small house Jan. 27.

Items: The Peopl'es Theatre reopened s8 with Charles Howett as manager, and presenting Lilly Clav's Adamless Eden co. In future this house will be variety resort.

Opera House (F. M. Swan, manager). Myra Goodwin in Sis Jan. 21-2; rather poor houses. Chanfran, in Kit, 25; good house; people pleased. Mrs. D. P. Bowers in Elizabeth and Mary Starat 26; small but very select houses. Her prices, \$1.50 struck our people as being rather steep, but the rendition of the plays merited the price.

Eben Plymoton in Jack; or, Life in Bohemia, opened at the Coates Jan. 24 and played a week's engagement. The co. is excellent and the play is very clever. Mr. Plympton is a scholarly actor, and his manly portrayal of Jack was meritorious and worthy of the most flatter-

of Jack was meritorious and worthy of the most flattering criticism.

The Silver King opened at the Gillis Thursday, and was greeted by a large house. The engagement closed Saturday. The title role was in good and capable hands—C. A. Haswin.

Ex. Manager Corydon F. Craig's ejectment case came up in the courts last week and was decided against him. I will be remembered that Mr. Craig's management of the Gillis typera House was taken from him last Summer by the Trustees, they alleging that he had failed to live up to his contract. It is stated that Mr. Craig will carry the case to the Supreme Court.

Gossio: Camille was presented at the Museum last week.—Charles Melville, representing Mile. Aimee, was in the city Wednesday.—W. H. Fitzgerald, business manager of Corried's Gypsy Baron Opera co., was in the city Just Sunday.—The New Ninth Street Theatre is nearing completion. The exterior presents a very pleasing and imposing appearance.

ST. JOSEPH.

Tootles' Opera House (R. S. Douglas, manager):
Minnie Maddern Jan. 24 with good co. to fair audience.
All plrased with her graceful and original methods in
caprice. Conried's Gyps Baron 26-7; large and most
enthusiastic audiences. Best English Opera co. that
has been here in years. Maggie Mitchell 12; Michael
Strogoff 18-19.

LOUISIANA

Strogoff 18-19.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager):
Mattie Vickers' Comedy co in Jacquine and Cherub
Jan. 26. for firemen's benefit; big business. Excellent
performances. Cold Day co. 8.

Items: The fire-boys tendered a basquet to Mattie

NEW YORK MIRROR

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - FEBRUARY 5, 1887

MIRROR LETTER-LIST.

Lawrence, Fred Lewis, Lillian Leonard, J. R. Lieb. Beatrice Lee., James Lawrence, Miss Lackaye, Wil Lewis, Richard Lessenger, E. Litta, Louise Malley, G. F. O. McDowell, R. J. Mathews, Fannie McLellan, H. R. Mille, Geo. McCann, James Meredith, Lucille Mills, Mary Newborough, J. 1 Aveling, Henry
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Herne, James A.

The New York Mirror has the Largest Dramatic Circulation in America.

"Finis Coronat Opus."

In our last issue we said THE MIRROR Memorial Monument Fund would perhaps be completed inside of two weeks. movement. This week we are enabled to announce the completion of the Fund. and a surplus of nearly seven hundred dollars. The receipts for the past seven days have aggregated the remarkable sum of \$1,565.80, or considerably more than one-half the total amount originally required.

There is not on record a similarly prompt response to any appeal for a public object, however worthy. It must be remembered that in this case the object chiefly interested one class of people. They have proved their professional spirit by coming nobly and generously to the front in large numbers. Let this good deed silence the oft-repeated remark that there is no esprit du corps among the men and women of the stage.

Great and humble, according to their means, have united in giving aid. Actors, managers, attaches-every department of theatrical life has been represented. All were eager to assist in placing an enduring tribute of respect over the player dead. Play-goers, too, have responded liberally from all parts of the country. The journalistic fraternity and a large corps of correspondents have generously co-operated and done efficient service. Now that the work is completed, all that have had a hand in it can rest and survey the developments of the past four weeks with hearty satisfaction.

There is a handsome surplus, and it will no doubt be augmented during the next few days, as many subscriptions are

placing small distinguishing headstones above the graves, and, if the Trustees of the Actors' Fund so conclude, to keeping the plot in good order during the years to come.

We may say, in this connection, without appearing to be pushing our claims into notice, that the speedy raising of our Monument Fund is a compliment to THE MIRROR, We entered upon the work solely because of the interest we take in all matters pertaining to the dignity and welfare of our great constituency and the desire to promote a worthy object. We have ever striven to lead in all good movements; we have not been content with making THE MIRROR a necessity as a medium of entertainment and dramatic information: we have constantly endeavored to prove ourselves worthy of the support and confidence the profession extends to us. We hope in the future to accomplish other results equally, if not more, important to managers and actors

Personal.

HENDERSON. - Ettie Henderson's Martyr Mother has been taken by Mrs. D. P. Bowers, who will shortly produce it. Mrs. Henderson has had four applications for the piece in two weeks.

Good !- T. Henry French, Treasurer of the Actors' Fund, has received \$9,000 from the New York City Board of Estimate and Apportionment, being one-half the theatrical licensemoneys for the year 1886.

SALVINI.—Alexander Salvini is blossoming into an artist. A painting representing a scene in Italy, now in Manager A. M. Palmer's possession, shows evidence of considerable skill with the brush. It is bright in color and artistic in effect.

Bowers.-We have it on the authority of her manager that Mrs. D. P. Bowers will not be connected with the Booth-Barrett company next season. She will continue to appear under John G. Ritchie's direction. That gentleman is now engaged in booking time for her.

Hoyt's New Skit.

"Regarding A Hole in the Ground," said Charles H. Hoyt to a MIRROR reporter the other day, "I am very busy getting it ready. It will be produced, for the first time, at Columbus, O., on Feb. 21, which date is creeping dangerously near. Flora Walsh will play the leading soubrette part, that of a lunch-girl. Clara Lane, who is at present with my Tin Soldier company, and who has a phenomenal soprano voice, will probably play the telegraph girl, and Charles A. Bigelow, who was formerly with a road opera company, will play the station agent. These are all the engagements I can think of just now.
"In a nutshell, the story is that of a young

man who is going to elope with a young woman. He is waiting at the junction for her to arrive. The train in which she is coming is delayed by a washout, which she calls 'a hole in the ground.' If the train does not come in time to make connection with an out-going train, the girl's father, who is in hot pursuit. baving taken the train following, will overtake The young man is anxious to have the ing train held until the late train arout-going train held until the late train arrives. But the principal character of the play, who is known as the Stranger, is in a hurry for the train to start. The plot of the piece deals with the efforts of these two—the one to have the train held, the other to have it start.

"The train despatcher at headquarters would order the train to start, but the young man gets acquainted with the telegraph girl and cuts the wire. Then the Stranger does all he can to have the damage repaired by putting linemen to work, while the young man and his three sisters, who are introduced to make a ue of tailor-made girls, delay the repairing all they can. The result is, however, that the wire is finally fixed, the order comes for the train to go, and it looks as though the young man was to be defeated. In the meantime very quiet old gentleman, who has been around the depot, and has had some difficulty with the Stranger, who is very irritable and irascible, sympathizes with the plight of the lovers, finds out the situation and states that he'll tell the conductor to hold the train. The station agent, who has been abusing the old man contin asks what right he has to make orders, and is paralyzed when the old man announces that he is the President of the road. The train is

held, and everything ends happily."
"What does the play burlesque principally?"
"It shows up the workings and the nuisances of a railroad depot, as A Bunch of Keys shows up the workings of a country hotel. In fact, the new play resembles the Bunch more than any other. I think that it has more plot than any of the others, and that I have clung closer to it. There are points in the play that show up how the station agent 'works' you for extra baggage, and it also shows what a man will do while waiting for a late train. There are many points that will catch those who have done much travelling.'

Something About Burton.

About Burton? Well, as a member of the old Astor House Dramatic Fund I knew all such people. It's no use to talk about the actor Burton in any full detail. To sum him up: He was the best low comedian of his day; a rather portly, unctuous man, about the middle height, English features, and what, when his comic power is remembered, one can hardly credit, of a bilious, lymphatic temperament. Hence in many roles he was the most woeful, woebegone and lachrymose of any comedian who ever trod the stage. His comedy, in such touches of it, had in it now and then a most ludicrous and indescribable kind of pathos, and in the very midst of a grimace that set the house in a roar, the analyzing eye yet to be sent in. These will be applied to of a philosophical physiologist could read his surtain fell on the first act I was enabled to

soul in the midst of all the merriment, as if it said: "Good people, I'm doing this on compulsion. It may be fun to you, but it's death to me. I would like to say to you that there's a great deal of tragedy in the thing you are laughing at."

When his broad English face was concentrated into a grimace, as, for example, when suffering from seasickness on a trip from London to Calais, you can imagine the effect of this pathetic comic humor.

To his last day-I am speaking seriously now-Burton never got over the idea that tragedy was his forte. He played Richard III. one night in Philadelphia, for his benefit, amid roars of laughter. In this respect he most remarkably resembled the celebrated Liston. Now, the best Philadelphia critics said that that representation of Richard III. was admirable, judged by all the canons of art; but the people would not—because they could not—have it. Burton's humor was seldom spontaneous; but he made it a wonderful thing of art. He brought down the house after the fashion of the best cartoonists, and his humor forever had a touch in it that might be called that of the satirist, for it went beyond the mere topical buffoonery of the low comedian. For example, I happen to know that his most ab-Toodles, a character which he created was a work of laborious study, every facial line of which was practised before the mirror.

Burton was a man of intellect and scholarship—a great bibliophile, and a discriminating collector of curious books, notably Shakespearean, and in these matters few were more correctly critical. This was conspicuously shown (so far as a mere scholarship is con cerned) in his celebrated revival of The Tempest, wherein his Caliban presented a most realistic picture of that blended mixture of the pathetic comedy contrasted with his villainous, melodramatically acted designs upon Prospero, the solution of what I have endeavored to describe as the elements of tragedy and

omedy struggling in him. A more funnily melancholy person than was Burton's Jack Falstaff in The Merry Wives of Windsor never astonished humanity either before or since. Bless me! how unique it was. Burton's Bottom, with the ass' head on, absolutely tuned plaintive notes. His little theatre in Chambers street, of which he was the soul, and on whose stage he appeared every night in the week, was absolutely a sanievery night in the week, was absolutely a sant-tarium. I am not joking at all when I tell you, as I do upon my honor, that it was then fash-ionable for the most popular of doctors to prescribe Burton's Theatre as a remedy for hypochondria, dyspepsia and the like. To that little temple he clung tenaciously. His migratory star tours were very few and far between. The little Chambers Street Theatre was a perfect mint to him. After Laura Keene's failure in the Winter Garden, Burton tempted his fate too far by assuming the man-agement of that large place, and he incurred a ig loss there. After that he made occasional

starring tours. Burton was a gruff, unsocial old fellow, who liked his library, wherein, as some wag of that day said, he faithfully dissected "Burton's Anatomy of Melancholy." It was a narrow dingy house in Greenwich street, as I recollect. At this time, and I believe at his death, Burton was a man of property. He owned the Chambers Street Theatre, afterward purchased by the Government at a large figure and now converted into court-rooms. his death the squabble over his estate disclose as many putative wives as were ever allotted to Bluebeard. Most of this was scandal, though a good deal of it was slightly morgan-

London News and Gossip.

LONDON, Jan. 20.

Dramatic critics have had rather a busy time this week. Three new plays of more or lessprincipally less-importance have been already shed upon us; another will see the light a couple of hours after this letter is despatched and on Saturday night Gilbert and Sullivan's new comic opera will be graciously vouchsafed to an adoring and anxiously expectant public. As I told you the plot of this latest wonder of the world some six or seven weeks ago, further particulars are unnecessary until after the production. I may mention, however, that the latest tip is that the opera will be called Ruddygore; or. The Witch's Curse-a not unlikely title, I should say-and that the affectation of mystery in which the Savoy trading company have all along delighted, still continues. Having thus broken the ice. I will proceed seriatim with the events of the weekso far as they have gone at the time of writing.

Mr. H. A. Jones is indeed a busy man. Four weeks ago he produced The Noble Vagabond, at the Princess', with results which have been already detailed unto you. On Monday, as I have just said, his new four-act play. Hard Hit, was put on at the Haymarket; and it is generally understood that a comedy from his pen is even now imminent at the Vaudeville. The mob of gentlemen who do not play-write with ease look askance at this fecundity and deduce from it the conclusion that Jones is writing himself out. Some go so far as to look upon that conclusion as an accomplished fact; but I am not of the number. It is always good business, however, to paraphrase dear old Sir Roger's criticism and say that the writing would doubtless have been much better if the writer had taken greater pains. Hard Hit is described by the author as "a play," but partakes more of the nature of domestic drama. It might also be described as a comedy without humor, or a melodrama without a murder. The dialogue is by no means brilliant; the characters, with perhaps but one exception, are not particularly attractive; and the materials employed have done duty time out of mind in all sorts and conditions of dramatic enterprises. Nevertheless Mr. Jones has used his old materials so well that he has imparted an air of novelty to them. Though I must admit that when the

forecast with tolerable accuracy what would happen in the other three, I must also admit that there was (for me) plenty of interest in the show right up to its finish. ...

The story is soon outlined. Geoffrey Calvert, the son of an impecunious baronet, is secretly married to Bertha Saxon, the daughter of a broken-down squire. Her father knows of the marriage, but no one else. Geoffrey and he have in common a passion for the turf. Bertha is heiress to £80,000, but this is known only to Stephen Cudlip, a promoter of bubble companies and gilt-edged villain generally. Stephen, of course, proposes to Bertha, and equally, of course, is rejected. Mrs. Ashbee is a widow who has jilted Geoffrey in the past, but now seeks to capture him again. Stephen and she plot together. Geoffrey has backed a horse to win the Leger for £5,000 more than he (G.) is worth. Of course the horse doesn't win. If Geoffrey can't get the money by Monday all is lost. Bertha is entrapped by Mrs. Ashbee into going to Stephen's chambers to borrow this money from him. The entrapment is so arranged that Geoffrey suspects the worst, and with old Saxon surprises Bertha under what certainly looks like something more than questionable circumstances. Trouble ensues. Eventually, of course, Bertha's innocence is proved, her husband takes her to his heart, and the old baronet (finding she has got £80,000) welcomes her into the family. worth. Of course the horse doesn't win. If

The audience was apathetic till the end of the third act, when the grand acting of Mario Terry, as the wrongfully suspected wife, roused them to enthusiasm. Beerbohm Tree made a brilliant character-part out of the swindler Cudlip. That admirable actor, E. S. Willard, came out marvellously well as the old squire, though the part was somewhat out of his usual line. The rest of the cast was adequate. The reception at the close was cordial, but it is not easy to say whether an enduring success has been scored.

At the Globe on Tuesday was produced a three-act farce called The Lodgers, by Bran-don Thomas and Mauricede Verney. This is avowedly founded on an old French vaude -Ma Nièce et mon Ours, several versions of which have already appeared on the English stage. The most noticeable of these were John Oxenford's Beauty and the Beast, which falled dismally in one act at Drury Lane; and Henry Herman's My Niece and My Monkey, which at the Folly (now Toole's) was equally successful in arousing the voice of the bird which saved the Capitol. The plot of The Lodgers is screamingly funny, but the fun is of the knockabout order, and requires for its proper evolution a company of acrobats rather than comedians. Artists like the Hanlon-Lees or the Martinetti troupe could hardly desire a better vehicle for the exploitation of their peculiar humors, but comedians like W. S. Pen-ley, W. J. Hill and Fanny Brough deserve better material to work upon. Penley is a better material to work upon. Penley is a very little man with a remarkably grotesque physiognomy and a quiet quaintness of method which never fails to set the house in a roar. Hill is a mountain of flesh, with a never failing fund of dry humor. The clever clowning of this pair made the fortune of The Private Secretary at the Globe after it had been but unanimously condemned by the press on its original production at the Princess'.

There is a niece and a bear in The Lodgers, as in the original vaudeville. Both belong to an Irish naturalist who lets lodgings. The bear is stuffed, and its owner uses the head as a cashbox. The niece is beloved by the three lodgers-a medical student, a barber, and a French commis-voyageur, respectively. flirts impartially with all, but specially favors the student. They agree to elope, but with an eve to future business the lady proposes to the barber to abduct her in a big box and take her to the seaside. Directly his back is turned she substitutes the bear for herself, without the knowledge of anyone but her accomplice, the student, and the barber and the box of bear are speedily en route for Starmouth on the sea. Hill is a porter at the Starmouth Station and Fanny Brough is his wife. She is both rapid and romantic, and has given out that Hill is her uncle. Hence all manner of further complications ensue and much pantomigymnastic business. know his part on Tuesday, but was very droll all the same. Penley was excruciatingly comic and Fannie Brough was delightful. C. H. Hawtrey, the Globe lessee, walked through the part of the medical student. C. Glenney represented the Irish naturalist. Vane Featherston played a lodging-house servant very cleverly. The Lodgers was favorably received and there was any amount of laughter through out-but though it occupied barely two hours it was generally agreed that this was exactly one hour too much. There is not stuff in it for three acts, and complications which perpet ually repeat themselves in the end grow tedious, no matter how funny they may have been at the outset.

At the Novelty Theatre, off Lincoln's Inn Fields, there was presented on Tuesday a three act play by a real live poet, one James Rhoades, to wit. This play was called Dux Redux; or, A Forest Tangle, and it was sam-pled by a literary and long-haired audience— especially long haired. A large number of ladies were present, some of them young and lovely, but nearly all of them wore spectacles: so I conclude they were either all short-sighted or that they belonged to some Cult or other Dux Redux was in blank-verse, and good blank verse, too. Its date was the Eighteenth century, although you would not have thought so from the costumes, which were, as often as not, Elizabethan.

The scene was laid in the garden of the palace belonging to Sebastian, reigning Duke of Schlafenstein. This Sebastian is a hen-pecked Schlafenstein. His State coffers are reputed to be all but empty. Trade is paralyzed, and the popu lace, which appeared to number a dozen in all, are in revolt. And they are appeased by the Lord Chamberlain, who, like Mr. Gilbert's friend Pooh-Bah, is also Chancellor of the Exchequer, Premier, Home Secretary and so forth, all in one, in order to save expense, Eventually this all-round old gentleman is charged by the Duke with helping himself to the small revenue still belonging to Schlafenstein, and then there is trouble

To make matters worse, the Duchess organ-

izes a conspiracy against the doddering Duke, and their daughter Helene, the heroine, flies to foreign parts in order to save somebody else's dukedom. This somebody else is Heinrich, Duke of Traumberg, who, being of a melancholy turn of mind and given to poetry, has disguised himself as a poor traveller, called himself Karl, and has taken service (for no pay) under the doddering Duke. While engaged in this service he of course falls in love with the Duke's daughter, and although he hears that a usurper has arisen in his own State, he that a usurper has arisen in his own State, he prefers to stay on at Schlasenstein, in order to save Helene's samily from the threatened conspiracy. So Helene, I say, flies off in com-pany with Heinrich's friend in order to quell the rebellion at Traumberg. Of course her flight is misconstrued, and jealousy, etc., etc., is the result. But eventually all ends happily.

Among other things Schlafenstein is found to be better off than was at first stated, for the disguised Duke, while writing poetry by the light of the stars, sees the doddering Duke do light of the stars, sees the doddering Duke do a sleep-walking scene, in which it is shown that the old chap has been hiding vast heaps of treasure in his back garden by night and forgetting all about it by day, and has charged others with the theft, just as the Old Man used to do in that strange blood-and-thunder drama, The Seven Clerks.

I have spread myself at some length on Dux Redux, because, with all its faults as a stage-play, and in spite of all the awful way in which it was acted by the author and his wife and friends, all amateurs, yet the merits of its verse and frequent clever bits of characterization would peep out. The author bore a strikfigure, but there the resemblance ended.

And now to prepare to receive Edouin's new production at the Royalty to-night-Mrs. Ernest Warren's adaptation of Le Bonheur Conjugal. This is called, after all, Modern Wives, and Edouin and Alice Atherton are said to have good parts, especially Alice. We

Letters to the Editor.

AFTER THREE YEARS OF SERVICE.

AFTER THREE YEARS OF SERVICE.

New York, Jan. 33, 1867.

Balter New York Mirror:

DEAR SIR:—I desire through the medium of your valuable paper to complain of the treatment I have received at the hands of Thomas B. MacDonough, after faithful services extending over a period of three years. He left me in the city of Detroit without any just cause or provocation. He treated me without principle, honor or justice, and I hope in the near future he may meet with his just deserts.

Respectfully,

GRORGE F. DE VERE, JR.

TAKING A NAME IN VAIN.

Name In Valin.

New York, Jan. 21, 1887.

Editor New York Mirror:

DEAR Sir.—Please caution all managers to beware of a person signing his name Walter Gray, No. 621 Van Buren street, Chicago, Ill., who is offering to book the Tony Pastor New Specialty Company (incorporated). He is imposing on managers by offering my company. No one has authority to use my name. Vorst truly.

Tony Pastor.

MISS. KIDDER'S STAND.

MISS. KIDDER'S STAND.

New York, Jan. 31, 1887.

Editor New York Mirror:

Dear Sia:—Will you kindly correct the statement in your paper of Jan. 25, saying that "Miss Kidder was in harmony with the management, her father alone being responsible for the dispute on the Sunday performances." It was not so. The Colonel and Mrs. Kidder were in perfect accord with their daughter, her mother having published a plain statement of the case in the Chicago Tribsws. Miss Kidder had notified them before reaching Chicago that she feared the question might come up, and they must be prepared to sustain her action in the matter.

Knowing your fairness and sense of justice, and that yours was the first New York paper to recognize the merits of this young girl, I think you will be willing to make this correction for the sake of her many friends in New York. I am, dear sir, yours cordially.

Margaret W. Ravennill.

A MISFIT LIBRETTO.

Editor New York Mirror: CHICAGO, Jan. 92, 1887.

CHICAGO, Jan. 22, 1887.

Editor New York Mirror:

DRAK SIR:—Have you a misft libretto of a comic opera in your cast-off library that you can lend me conveniently, supposititiously and in haste?

A faded libretto lately distinguished for its lack of earthly purpose, reason or design, might a swer. Or the ghost of a transatlantic libretto kiled in Europe and fondled into a noiseless grave by American resurrectionists, would be a comfortable possession. Or a palegreen, envious-looking libretto with time-lock and posthumous reputation for the pathetic clearness of its concertina music and general porousness of construction would meet the demand. But whatever niche it may occupy in the cheerful tomb of planted librettos, dig it out and send it quick.

In a previou scommunication, submitted somewhat unceremoniously to your able journal, I mentioned inci-

In a previou scommunication, submitted somewhat un-ceremoniously to your able journal, I mentioned inci-dentally that I was on the verge of writing a libretto for a well-known and gifted composer. This item was of sufficient strength for record in The Mirror, and I was quite elated by the distinction the generous and forgiving impulses of the Editor permitted me to en-ion.

The item was well set in good type, and exerted no little influence in the bosom of my family, to whom I repeated the notice several times and strengthened my

repeated the notice several times and strengthened my prestige at home.

At the time the well-known and gifted composer suggested the composition of a sepulchral libretto for a comic opera, and was in doubt as to my rapacity to produce anything acceptable to the critical judgment of a sexton and reluctantly admitted my trepidation. But the well-known and gifted composer was so eloquent in his encouragement that I was moved to comply. Beginning the work with a consciousness of failure, due to my youth and inexperience, I progressed but slowly; but as the pathetic construction advanced under my subtle touch, I became imbued with an ambition to write a libretto with a plot. This would attract attention immediately and people wo ld come miles to see it, and might be the ultimate cause of establishing an international copyright. These reflecmiles to see it, and might be the ultimate cause of establishing an international copyright. These reflections exerted and developed my capacities and removed all impediments to my confidence, and the task came less and less laborious. Reviewing my labor in its raw state I was much pleased with it, and was sure that I had produced a moral and highly sensitive liberate capable of cultured expression, broad range of thought and impervious to the vulgar criticisms of rival composers.

rival composers.

Buoyant with pardonable expectations, I submitted the first act to the well-known and gifted composer with every assurance of his enthusiastic approval. After a tedious delay of ten days, that seemed to stretch into months. I received the following letter, litera scripts

months. I received the following letter, litera scripta manet:

My Very Dear Sir:—To simply declare myself delighted with your libretto would scarcely convey the extent of my admiration of its merits, and I am sanguine of its successful reception and ultimate position in the musical world. The liberty I have assumed with your lines will meet your approval I am confident. And the new features introduced your superior judgement will acknowledge. You must know that a libretto is always secondary to the music, and I have known them to be even thirdly and fourthly to the musical commosition. Moreover, no composer of moral character writes music to fit a libretto; he reduces the libretto to give prominence to his music. Therefore, in view of this, I have assumed the librety of revision and have rewritten the lyrics entirely, omitted the dialogue, reduced the cast, changed the plot action, substituted the title and made the entire motif conform to the development of my classic music. Of course you will receive credit for the libretto, but this I can waive since my skill as a musician will be extolied. I am conscious of your pardon for the interpolations, suggested by an experience of many years, and I promise you to be even more careful in the exercise of my critical judgment upon the second act than time has permitted me to bestow upon the first. With distinguished consideration. I am. etc.

Propessor X.

Please send me the graveyard libretto at once. I have shut out from a seething mass of brain all traces of my such and the properties of my such as a properties of my such and the properties of my which are the properties of my without the condition and the properties of my without the properties of my

Please send me the graveyard libretto at once. I have shut out from a seething mass of brain all traces of my work, and shall proceed only in the effort of retaliation, unforgiving, relentless and dogged, until I have, hurled the well-known and gifted composer from his musical throne into the abyss of oblivion. And I cherish the hope that he windle and pass away with a revamped obtuary and with ut the usual credit on his tombstone.



In Ushering
ad him who can! The ladies call him, sweet.
—Love's Labor's Lost

And now Mr. Edgerly, Rose Coghian's manager and husband, comes forward with a statement in reply to Mr. De Belleville's remarks in the last MIRROR. "Mr. De Belleville was engaged to play all characters for which he might be cast," says Mr. Edgerly, "in a correct and painstaking manner. Nobody in the company was approached for a reduction of salary. Miss Coghlan never said to any newpaper man that De Belleville swore at her on the stage-she said he was overheard swearing in the wings. Members of the company will bear witness to that. The trouble all sprang from that cause. I do not care to have a controversy in print with De Bellewille, but I don't want to have my wife misrepresented by him."

A professional acquaintance writes from Monte Carlo under date of Jan. 18: "If you were here to-night you would have subjects to write about for a month. Christine Nilsson has just won 30,000 francs in the next room. while Delyeavay, of La Scala, has lost 100 000 francs during the day. The celebrities are many and famous."

. . .

The Kiralfys are annoyed over the indecent advertisement that was got out of some correspondence with a Brooklyn clergyman looking to the visit of the Black Crook ballet to his church last Sunday. One of the brothers had the good sense to telegraph a halt to the subordinate who thought he was doing a fine thing in working the racket, so the coryphees did not go to hear the Methodist divine on Sunday morning. He, in the innocence of his heart, had set aside thirty seats for the dancers. There seems to be no sense of propriety in some people's composition, where a free ad. is in prospect.

The profession has a good friend in the Star, which, unlike some of its daily contemporaries, never loses an opportunity of showing its good will to the g its good will to the people of the stage Saturday last, for example, it contained a column and a quarter on THE MIRROR Memo rial Monument Fund, with a picture of shaft and an able appeal in behalf of the Star is a good paper, and I be its invariable courtesy to professionals will bring many readers to it from among the theatrical guild.

Mr. Anderson, manager of Henry T. Chanfrau, asks me to contradict the statement that he advertises his star simply as "Chanfrau" in order to mislead such play-goers as are una-ware of Frank Chanfrau's death. The printing all bears young Mr. Chanfrau's full name, although, as Mr. Anderson says, he has a perfeet right to bill his attraction in such a way as he deems best.

The House of the Good Samaritan, a hospltal at 201 West Thirty-eighth street, was dedicated on Monday. The institution has been paid for through the noble efforts of Mrs. Dr. Egbert Guernsey of Fifth avenue. I am authorized to say that in cases of absolute poverty the hospital will receive sick profes-sionals and give them the best of care and treatment without remuneration. There are also private rooms for which board charged. Mrs. Guernsey has labored for years to secure this establishment, and she is deserving of the greatest credit for her laudable achievement.

I have received the following from Mr.

DEAR SIE :—A company, advertised as "Fred R. Wren's Madison Square Co." is playing May Blossom through Ohio and the West. As they have not been mentioned among the west. As they have not been mentioned among the play-theves, I take the liberty of sending you word about these pirates. They announced in print that it is "the only company who do all they advertise," but they neglect to tell the public that they are stealing Mr. Belasco's play.

Yours respectfully, Daniel Frohman.

Play piracy is rampant once more. Some will have to be devised to successfully combat the evil.

Miss Hawthorne in London.

W. W. Kelly, Grace Hawthorne's manager, is very enthusiastic over his star's season in London. Under date of Jan. 18 he writes:

"Miss Hawthorne's success grows stronge and stronger every week. Five months ago she came here a stranger, somewhat handicapped by the fact that she had never appeared in New York. She opened her season mod estly and won by merit alone. I see that a report has gained currency on your side that the increase in business at the Olympic is partly due to a reduction in prices. This is erroneous. Prices to the pit only have been reduced-from 2s. to 1s. 6d. With this exception prices remain the same as at any of the first class London theatres. During Miss Hawthorne's preparations for Theodora she is playing only at the matinees. At the other performances we play Edward Terry in The Churchwarden, and he has scored so great a

hit that people are turned from the doors every night. He will remain until after Easter, night. He will remain until after Easter, which necessitates Miss Hawthorne securing another theatre for Theodora. She will probably lease Wilson Barrett's Theatre, the Princess'. She has renewed her lease of the Olym-

pic for two years from September next.

"By the way, if either Nat Goodwin or W. J. Ferguson were to secure The Churchwarden would make money and fame rapidly. leading character would fit either of them to a nicety.'

In the Courts.

THE FIRST GUN FOR PARRY.

William Parry, ex-stage director for the American Opera company, has been successful in obtaining judgments against the company for salary claimed, and two coryphees fared in a like manner. These were the first of the deluge of similar suits upon the com pany, and they came up in the City Court before Judge Browne. When the case was called, counsel for the defendant wanted a stay of proceedings, the excuse being made that many necessary witnesses were in Baltimore, delighting large audiences in that city with their warblings. It was stipulated, how-ever, that the trial should go on, with a reser vation that the case might be reopened and tried on its merits if the defendant wished. tried on its merits if The lawyers for the defense then left the court room, and there was nothing else for the Judge to do after hearing the plaintiff's story but to order judgments for Mr. Parry. The cases of Alice Hawkins and Alice

Richards being similar, judgments were also taken in these

William Parry testified to his discharge summarily for alleged incompetency, in Chicago. He and the girls, discharged at the same time, remained in Chicago hoping and expecting to be reinstated. They had been expecting to be reinstated. expecting to be reinstated. They had been ready to carry out the terms of the contracts made with them. No opportunity was given them to do this. The judgments entered for Parry were two weeks' salary and interest, or In the cases of the coryphees, \$60 \$150 75.

ach, or three weeks' salary, was allowed.

Mr. Parry has still another suit, for \$25,000 damages, against the company, ready to spring upon it, holding that his reputation was in-jured by the statement that he was discharged for incompetency.

A MANAGER WANTS AN "APPLE."

The New Adamless Eden, after a career punctuated with ups and downs, has at last become the cause of a suit for no less a sum than \$15,000. One Leavitt wants this money, and he wants Samuel Jack, also a manager, to pay over the money. Leavitt says he called this Adamless Eden company the Lilly Clay Gaiety company in order to distinguish it from the other Eden without Adam's companies. Leavitt also claims that Samuel Jack, in an propriating the same name to a company of less merit, caused him the damage asked to be repaired for \$15,000. Manager Jack, on his part, claims there was no such person as Lilly Clay, and that he had as much right as any one to the name. His Adamless Eden was also a different play from that of Leavitt's This case is expected to elicit much interesting testimony and much hard legal fighting on both sides.

How Johnnie Hughes Doubled It.

There's a little bright eyed, light-haired, curly-headed tot, known professionally as Johnnie Hughes, who visitors to the performances of Margaret Mather may have noticed as one of the pages in Romeo and Juliet. Johnnie has not yet reached his fifth birthday; still he may be considered a veteran of the stage, for since he was able to lisp he has trod the boards. Latterly Master Johnnie has been doing some big doubling. The attention of a gentleman was called to the fact and a day or two ago Johnnie and his friend had a conver-

"I suppose the next thing we hear, Master Johnnie," said his friend, "you will be doing like Nat Goodwin-playing two cities in the one day?'

"I can do better nor that,"replied the child, with a shake of his curly head and a merry twinkle in his eye.

"Better than that, my boy," said the gentlea little surprited. "How so?" "Well, I went on, don't you see, in Jersey at the matinee with Miss Mather.

Yes "Then I came over in the ferryboat and went up to Harlem and went on with Mr. Gillette and Eddie in his matinee with the Pivat Seketary.

'Yes, but who is Eddie?"

"My little brudder—we is twins."
"Oh, I see. Well?"

"Then I had my dinner with mamma and the children.

I goed over again to Miss Mather for "Then "The same day," asked the gentleman, now

thoroughly interested. 'Yes, the very same day." "You are a traveller, Johnnie.

Then I come over in the ferryboat again and goed up to Harlem and went on with Mr. Gillette and Eddie in the Piyat Seketary, and then, and then, and then-

What then?

"I goed to bed." Are you telling me a fairy story, Johnnie? 'Well, you just go ask Miss Mather or Mr.

Gillette—they is friends of mine—and see. "You astonish me!" "Could Nat Goodwin act so much times as

that in one day? I guess not.' 'No: nor Dixie either! And then with a laugh both children scampered off to join with a number of others at sled practice.

At Lysander Thompson's studio is a por-trait by that artist of Caught-in-a-Corner-Bret Harte Curtis. He is represented as he Bret Harte Curtis. He is represented as he appears in his library engaged in literary

Alexander Comstock resigned from the business management of Dockstader's last His engagement terminated on Tues-He will go to England in March on a mission from Dan and Charley Frohman.

Marc Klaw says that Laura Don's Daughter of the Nile, rechristened Egypt, has made a hit He is arranging to bring out the piece with Miss Ellsler in the leading role.

The Mirror Memorial Monument Fund.



Amount Subscribed, \$3,191.20.

WEDNESDAY EVENING, Feb. 2, 1887. To the Readers of The Mirror :

On Jan. 8 last I sent out an appeal to you through these columns for \$2,500, the sum that was required to complete the Memorial Monument for the Actors' Fund Plot in Evergreens Cemetery. The first instalment of THE MIRROR Memorial Monument Fund was announced on Jan. 13. To-night the total amount subscribed is \$3,191 20-just \$691.20 more than was actually needed to pay for the shaft. Nearly a thousand persons have contributed. All this in four weeks!

If it were possible, my respect and admiration for our dramatic profession have increased during the progress of this movement. No other class in the world would have responded so promptly, so generously and so enthusiastically to such a call.

To all that have aided this good object, whether in or out of the profession, I wish to tender my hearty thanks. THE MIRROR feels inexpressibly honored that it should have been the medium of striking this tender chord in the professional heart. The incident is one of more than ordinary importance, forcibly indicating as it does the depth of feeling and the universal liberality existing among the dramatic guild. Moreover, it strengthens the bond of common sympathy between the protession and their organ.

With the consent of the subscribers I shall request the Trustees of the Actors' Fund to set aside the present surplus, and whatever may hereafter come in, to pay for the uniform granite headstones that are to be placed above each of the graves in the Fund plot. Twelve of these stones, bearing the names and date of birth of the interred, are needed now. They cost \$10 apiece. The Trustees have no more right to use the Fund's money raised for charitable purposes in this direction than to build a monument with it. The surplus of THE MIR-ROR Memorial Fund may therefore be appropriately devoted to this purpose. It is cient to provide all the will be needed for several years to come. THE MIRROR will continue to acknowledge subscriptions as long as they continue to come in and turn them over to the Treasurer of the Actors' Fund.

In conclusion, let me emphasize the fact that, in contributing to this Fund, the subscribers have achieved something of which they and their friends may justly be proud !

HARRISON GREV FISKE.

The first subscription to arrive on this week's list was one of \$75 from Mrs. D. P. Bowers and her company. The distinguished tragedienne had given one before, but she contributed a second time in order to assist in completing the Monument Fund. Besides the \$25 of Mrs. Bowers, various sums were received from her manager, John G. Ritchie, her agent; Harry W. Sewell, Joseph Wheelock, John A. Lane, Alberta Gallatin, Jennie Carroll, Perry Sage, Rudolph H. Strong, Joseph S. Goodhorn, William H. Young. Donald Smedt, Sidney Bowkett and Mark Lynch.

Mrs, W. A. Fulkerson, our active representative in Cedar Rapids, Ia., has sent \$18, the proceeds of a subscription made up in her town and contributed by H. C. Noxon, of Green's Opera House; Ezra J. Kendall (who writes parenthetically opposite his name, "Remember, I am now playing in prohibition Iowa: I will do better when I come East"); Gustav App of the same company; Johnson Brigham, of the Cedar Rapids Daily Republican; Flower and Chase, Grand Hotel, and Charles Laurance, of the Times.

Manager H. A. Rockwood handed in \$58.

company, including Kathryn Kidder, Louise Dillon, Mrs. Farren, Sophie Duckfield, H. A. Rockwood, Melbourne McDowell, Charles W. Stokes, John E. Kellerd, George R. Parks, Harry Woodson, Jean H. Williams, W. F. Doyle, D. J. Sullivan, John Germon, Harry Rose, J. W. Farrell and William Gillette.

Little Willie McHenry Rennie and Anna McHenry Rennie, a little boy and girl related to members of the profession, send us their savings-fifty and sixty-five cents respectively -for the Monument. These children-bless them!-write letters which we cannot resist putting into print. Here is Master Willie's: CHICAGO, Ill., Jan. 25, 1887.

Editor New York Mirror:
DEAR SIR:-My Unclesawin the NEW YORK MIRROR where you were gathering money for the Actors fund And as both my mama and Papa are in the profession thought I would send my mite. Hoping it will be of some help, I remain yours,

Age 7½ years. WILLIE MCHENRY RENNIE.

And here is the little girl's letter :

CHICAGO, Jan. 94, 1887.

Editor New York Mirror:

DEAR SIR:—In reading The Mirror I saw the account of the Actors raising money to build a monument for the Actors graves. And as my Papa and Mama are in the Profession, I will send you what little I have saved.

Yours respectfully,
Age 11 years.

ANNA MCHENEY RENNIE.

With hearty wishes for the success of the un dertaking, Earle Stirling sends \$21, the proceeds of a collection among the members of Mr. and Mrs. W. J. Florence's company. Besides Mrs. Florence and Mr. Stirling, the donors include Messrs. Wells, Dunn, Ross, Peronet, Courney, Parrish, Barker and Misses Russell and Clairon. The name of W. H. Thompson, of St. Louis, also appears on this

William Hanlon, of the well-known and clever Hanlon Brothers, encloses a checque for \$50 in a letter that says: "I have handed a subscription list to stage manager Nat D. Jones, who will place it before the company. I need not wish your splendid undertaking success, for it is evidently assured."

The Heroine in Rags company, of which Mrs. Emma Frank is manageress and Florence J. Bindley star, swing into line with a donation of \$25. Besides these ladies, the names of the following professionals are found Messrs. Talbot, Willard, Hirshberg, Barrymore, Thompson, Robinson, Eyler and Misses Sothern, Redding and Jordan, Charles Willard, writing in behalf of the management and company, says: "The entire company wish you success in the noble effort you are making."

W. H. Power's Ivy Leaf company, one of the most popular of travel!ing organizations, put their names down on the blank that Business Manager D. H. Wilson handed around. Contributions were forthcoming to the extent of \$31 from Mr. and Mrs. W. H. Power, Messrs. O'Rorke, Ward, Cutler, Elwood, Fletcher, Hynson, Wilson and Miss Rose Watson, "You have our earnest wishes for the complete success of this most worthy object," writes Mr. Wilson. "All honor to the NEW YORK MIRROR!"

Last Friday the following communication was received from Manager Palmer:

MADISON SQUARE THEATRE, MADISON SQUARE THEATRE, LAW YORK, Jan. 27, 1887.

MY DEAR MR. FISKE:—I have received a letter from Mr. Henry Irving, enclosing a draft for one hundred dollars for our Memorial Fund. Please add it, in his name, to The Mirror subscription.

Yours truly,

A. M. Palmer.

Mr. Palmer had written to Mr. Irving on the subject some time ago. Here is the text of the distinguished actor's letter:

LYCRUM THRATRE, {
LONDON, Jan. 19, 1887. }
DRAR MR. PALMER:—Let me thank you for your leter. I am, as an Englishman, very proud to be able to DRAR MR. PALMER:—Let me thank you to room ter. I am, as an Kuglishman, very proud to be able to subscribe to the Memorial Shaft. I congratulate you on the completion of the work. Enclosed is my cheque. Please give my kindest remembrances to mutual friends. Believe me, sincerely yours,

HENRY IRVING.

Mr. Irving's benevolence is justly noted. It is not confined by any insular boundaries. His purse, as in this case, is always ready to worthy professional where. For this graceful act, THE MIRROR, speaking for the American dramatic guild, tenders thanks to the master-spirit of the London Lyceum.

Lillie Wilkinson, the well-known actress and wife of Manager Charles Wilkinson, of Worcester, Mass., has shown a commendable interest in this matter since its inception. The lady has collected and transmitted to THE MIRROR \$40 25, principally secured in her city. Among those that put their names in the list are Messrs. Moulton and Baker, Ben Lodge, the Music Hall Association of Worcester, Messrs. Fiske, Gale, of the Gazette; Coe, of The Spy; Goulding, Stoddard, Douglas, Roth, Wilkinson and Nellie Simpson, Mrs. Wilkinson writes as follows:

BAY STATE HOUSE, WORCESTER, Jan. 26, 1887.

Editor New York Mirror:

Dear Six:—Enciosed find checque for forty dollars, collected by me to aid the good and worthy cause The Mirror has so interested itself in—the Monument Fund. None better than an old professional can realize the great benefit the Actors' Fund can be. There are very few of us but sometime in the past have had to make known our necessities to the outside world, and sitting by the bedside of our sick and dying friends wonpered where aid and a restins—place would come from. Let us all hope that by The Mirror's aid in giving publicity to the cause and a generous contribution the profession in the future may be spared this sad possibility. Yours respectfully,

LILLIE WILKINSON. BAY STATE HOUSE, WORCESTER, Jan. 26, 1887.

George O. Morris, manager of Little's World company, sends \$13.50, the amount donated by himself and Messrs. Gilbert, Smith, Moynihan, Jackson, Hogan, Kline, Little, Misses Wilder, Weston, Norton, and E. M. Gotthold of Harris' Museum, Baltimore.

North, South, East and West the Elks are benevolent and generous. Several lodges have already given aid to the Monument Fund, and now the Richmond (Va.) Lodge No. 45. comes to the fron: with a donation of \$25. forwarded by the secretary, J. B. Angle. I the amount donated by the members of Wil- is by these constantly recurring incidents of liam Gillette's successful Held by the Enemy liberality and sympathy that the Elks have be-

come synonymous with philanthropy among the profession

Miss Annie Wood's activity in behalf of the Fund is deserving of the warmest praise. For two weeks past, in all sorts of weather, she has trudged cheerily about collecting subscriptions from merchants and others. An old professional herself, she deserves a vote of thanks from the profession for her splendid work. Miss Wood has turned in \$336.25, the result of her unaided solicitations. Among her contributors are the following: James Mc-Creery, Arnold and Constable, Lord and Taylor, J. and C. Johnson, B. Altman and Co., Simpson, Crawford and Simpson, Ehrich Brothers, Tiffany and Co., the jewelers; Steinway and Sons, Albert Weber and Sohmer and Son, piano makers; Edwin H. Low, of the up-town steamship office; Theresa Lynch, the Broadway diamond broker; Nicholas Engel, the well-known saloon-keeper of Twentyseventh street; Wechsler and Abraham, Brooklyn drygoods merchants; I. Bloom, costumer; J. B. Doblin and Co., the Bowery tailors; Ben. C. Barker, Superintendent of Le Bou tillier's, Twenty-third street; ex-Mayor William R. Grace, Benj. Dickenson, the theatrical trunk-maker; A. L. Wood and Annie Wood. Miss Wood's work did not end here. She secured donations of \$25 from the florists, J. G. Bebus, 858 Broadway, \$10 from Fred Donohoe, II East Fourteenth street, and \$10 from W. Wilson, 45 West Fourteenth street, to be applied in flowers to decorate the Fund Plot in Evergreens on the day that the Monument is dedicated. All honor to Annie Wood! Her achievement shows what one energetic woman, fired by motives of philanthropy and professional pride, can do in a good cause. We are sure that the profession will appreciate the handsome gifts of Miss Wood's subscribers and see to it that they do not lose custom by

Last week Manager Abbey telegraphed from 'Frisco that \$100 was on its way to swell THE MIRROR Monument Fund. It came to hand on Monday with this letter:

PALACE HOTEL, SAN FRANCISCO, }
Jan. 88, 1887

My Dear Fishe:

As you are aware, I have been travelling extensively, and for the past month have been in Mexico, where news is scarce. I learned yesterday in Los Angeles of the contemplated monument to be erected. I beg to confirm my telegram just sent and enclose my checque for \$100 to aid you. May your efforts be successful.

Vonra. sincerely,

HENRY E. ASSEV.

Mr. Abbey never does things-especially good things-by halves, and this handsome contribution, voluntarily tendered, proves how deeply he has the welfare of the profession, with which he is so honorably and conspicuously associated, at heart. With Mr. Abbey's checque there also came a donation from Patti's gentlemanly business manager, C. H. Mathews.

Dan Sully and his Daddy Nolan players are not napping when a good deed is to be done. They contribute \$17, and their names are Messrs. Sully, Keen, Arnold, Jamison, Malvey. J. K. Sully, McFarland, Misses Keene, Fox, Mrs. Kneass and Little Alberta Keen. To show the interest excited in this matter among the profession, it may be remarked that the last-named child is but one in several instances where the children of the stage have come forward to help. "May you always be successful in all such good undertakings," concludes Mr. Sully in the letter accompanying his remittance.

Through the good offices of James Lewis and the co-operation of business manager Dorney, a subscription has been made up at Daly's Theatre. On Tuesday Mr. Lewis handed in \$45, the amount secured. Those contributing are Mr. Lewis, Otis Skinner, Mrs. G. H. Gilbert, John Drew, Charles LeClercq, Joseph Holland, Thomas G. Patten, illian Hadley, Richard Dorney and McCarthy. THE MIRROR is grateful to Messrs. Lewis, Dorney and the ladies and gentlemen above named for their generous aid.

The secretary of the New York Press Club. Albert Ellery Berg, placed a subscription blank in the rooms of the club a few days ago, headed by the following notice:

Some time ago the actors raised a large sum for the club by giving their services at an entertainment at the Academy of Music. Mr. Harrison Grey Fiske, Editor of the NEW YORK MIRROR, is endeavoring to raise \$2,500 for a memorial monument in Evergreens Cemetery. He would be glad to have his fellow-members represented, and their subscriptions will be duly acknowledged in THE MIRROR. The response of the club members was prompt and generous, in great part owing to the activity of Mr. Berg in calling attention to it. Journalists are only second to actors in the warmth of their sympathies and the extent of their generosity. Here was an opportunity for the Press Clubites to repay in part the debt of gratitude they owe the profession for many kindly offers and favors, and with characteristic enthusiasm they took advantage of it. On Tuesday Mr. Berg brought in the list of subscribers.

It is a notable one, containing the names of a number of well-known writers and representatives of many of our leading daily and weekly papers. The gifts foot up \$100. Among the donors are President John A. Greene, of the Star; Congressman T. A Merriman, ex-President of the club; Edward G. Riggs, the Sun; Albert E. Berg, THE MIRROR; Judge Fred. G. Gedney; M. J. Messemer, M. D., Coroner; George F. Lyon, John A. Hennessy, William S. Quigley and Edgar T. Wilson, of the Mail and Express; Henry C. Meyers, the Sanitary Engineer and Construction Record; Vice-President Jackson Bailey, the American Machinist; Alfred E. Pearsall, Commercial Advertiser; A. C. Fenn, Staats-Zeitung; James

[CONTINUED ON TENTH PAGE.]

PROVINCIAL.

|CONTINUED FROM FIFTH PAGE.]

Vickers and co. after the performance of s8, which was quite a success. Miss Vickers thanked them in a neat little speech for their kindness, and made them a dona-tion of five dollars.—I. E. Pollock, lately with Gard-ner's Karl comb., is in the city smiling on his many

niends.

HANNIBAL.

Park Opera House (I. B. Price, manager): Only
Farmer's Daughter Jan. 27; fair house. If C. R.
Jardaer's trade-mark is to draw in this section he must
ake such companies as this off the road.

NEBRASKA.

OMAHA.

pera House (Thomas F. Boyd, manager): Fanna drew large houses sr.-s and matinee; scenery

Little Aimee is a big card. Howard Athenacum

5-y; large and enthusiastic houses. Through the
ole performance there was much to praise and very

is to cessure. Maggie Mitchell 8; the only attrachooked for two weeks, as one or two have can-

le's; Georgie Hamlin to good houses week of sq.

People's; Georgie Hamin to good noises week of sa-LINCOLN.

Opera House (Fred. Funk, manager); Jan. s4, Clara Icoria, laupported by a good co., played to immense usiness. Maggie Mitchell o-ro.

People's Theatre (Werner and Browne, managers); first three nights, Robert Buchanan. Big house and scellent co. Re-engagemen; of Buchanan Comedy co.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): On the Rio Grande, to a well filled house, Jan. so. Gave general satisfaction. Frank L. Goodwin's co. (Clara Morris) presented Engaged to a good sized audience so.

Morris) presented Engages to a governor of the Morris (EnCOLN.

Opera House (Fred. Funke, manager): An appreciative audience greeted Minnie Maddern Jan. 27, and enjoyed the play Caprice. Miss Maddern was well supported and often encored. Silver King 3-4.

NEW HAMPSHIRE.

City Opera House (George H. Demeritt, manager) Sristol's Equescarraculum Jan. a4-96 to biggest busi-eas ever done in the house. Audiences very enthusi-Mr. Bristol informs me that his business this

Opera House (S. W. Harrington, manager): Wil-va and Rankin's Minstrels were greeted by a crowded ouse Jan. s6.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): Frederic yton, supported by a good co., presented Forgiven m. s; large house. The large audience laughed it force over the extremely funny situations of Evans d Hoey's Parlor Match, sy. Professor Kellar, the agician, made his first appearance in this city s\$-0. say that the audience were completely mystified is t the plain truth. Cattle King 7-8; Tin Soldier 1s; P. W. Minstrels 16; Bunch of Keys 10; Bandmann week.

Item: The Trenton Cruising Club, while on their rip last summer, unintentionally encamped on the property of Neil Burges, at the Highlands. Through his an acquaintance was formed, which proved so agreeable to Mr. Burgess that he promised to give a sensifi performance in this city for the club. The regular co. will be supplemented with a glee club of sixteen coices. The lady friends of the club will on the stage resent the members with a handsome silk banner. Mr. Jargess will present them with a banqueting set. The monal banquet of the club will take place after the 'riday night performance.

riday night performance.

PATERSON.

Opers House (H. C. Stone, manager): Poorly tended Jan. 4-6, the Big Your Specialty co. being the traction. The co. was only fair. The house was led to see Evans and Hoey in A Parior Match sl. as A. Kelly in the Shadow Detective sq; top-heavy uses. Goldby 4ad Sheppard, retried performers, beneto-night (st), amisted by local talent.

People's Theatre (A. Phillion, manager): Good houses at week to see Gus Hill's co. This week, Mortimer lurdock co. in A Hoop of Gold.

NEWARE.

ock co, in A Hoop of Gold.

NEWARE.

ser's Newark Theatre: Lilian O'.cott, in Sardou's
play Theodora, made her first appearance in

trk on Monday evening, Jan. 21, to a brilliant
ace, who showed their appreciation in frequent
ase. The cast is executingly strong and the stage
ga and contumes are all that could be desired.

Olcott, as Theodora, displays a handsome stage
ace and is exceedingly graceful. Theodora all

d Opera House: Muggs' Landing was presented day evening to a very large andience and was nived. It remains a week. PLAINFIELD. & Hall (Craig A. Marsh, manager): Modjeaka y Sunart played to a large and select audience Ben Maginley in May Blossom 7.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers):
nn. sq-6 McNish, Johnson and Slavin's Minstrels gave
good entertainment to large andiences, excepting the
satinese, which gave an opportunity by guy the empty
sats. Evangeline, better costumed than sung, filled
ut the week. Business excellent. Janauschek week

seats. Evangeline, better costumed thas aung, filled out the week. Business excellent. Jannauschek week of st.

Court Street Theatre (H. R. Jacobs, manager): Last week Corinne's business captured the banner. At every performance the house was packed from the ceiling to the doors, standing room being the oaly thing for sale an hour before the curtain went up. Arcadia can be described as an operatic buriesque with very little plot, catching topical sougs, marches well executed by nicely costumed maidens, and comedy that suits the multitude. The opening scene shows the court-yard of Pogowog (Jamas Sturges), who has possession of Tom. Tom and falls in love with him, but has a rival in Little Salie Water (Francesca Redding), Tom-Tom's preference for the latter incites Trumpetta's anger, and through the agency of Pogowog, in various disquises, she tiles to separate the lovers and secure Tom-Tom. Tom. Tom steals a pig for his parents' benefit theing arged on by Pogowog's and is "jugged" for the offence, and, though found guilty, is discharged on account of the Piper, who is on the Jury. Not being naturalized, the verdict is illegal. A kindergarden seeme follows with Tom-Tom at school and Pogowog also a scholar. All villainies fail, and the lovers wind up in each others arms with Trumpetta's blessing and the glories of an amazon march. Corinne's songs were recalled continually, her topical ditty. "It's awfully nice, but it's awkward," though not a very musical gem, was escored time and again. M. W. Fiske as the Piper came in for his share of the applause. He has mastered his Scotch accent pretty well. He was very funny in the jury-box. James Sturges, in Pogowo's various shapes, both acced and sang in a commendable manner. The ballet was very good. The pig should not be forgotten; he made himself heard, Frank E. Alken in Against the Stream 31, week.

Lems: The Adelphi's business last week was large, Arisona Joe being the attraction. A variety bill follows, with the Laverne Sisters and Eugene Ward on the Burner and Frost

GLOVERSVILLE. Opera House (A J. Kasson, manager): So Smith Russell in Pa, Jan. 22; big house.

BINGHAMTON.
Opera House (I, P. E. Clark, manager): Dan Sully appeared as Daddy Nolan Jan. 25; good house. Mr. Sully seatural Irish wit and humor always win rounds of applause, and little Alberta Keen fairly carting.

Opera House (W. S. Sink, manager): Harrigan's Tourist co. Jan. 20; standing room only; specialties good; general satisfaction.

good; general satisfaction.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers):
The Tin Soldier made his bow to a Hornellsville audience of goodly proportions, 28, in open defiance of Jupiter Pluvius; good satisfaction. Floy Crowell fills week of 31, with a choice repertoire, at low prices.

Next week, the Amy Gordon Opera co.

Switch of Music (John R. Pierce, manager): Sol Smith Russell in Pa played to standing-room only Jan. 26, pleasing all. Harrigan's Tourists drew even a larger audience s8. Lights o' London o. Casino Opera House (W. H. Frisbie, manager). This house is offered for sale.

Opera House (H. L. Wilgus, manager): Jan. 95. At-

kinson's Aphrodite played to a good house. Louis Aldrich in My Partner 5. Wilber's Dramatic co. week

POUGHKEEPSIs.

Colling wood Opera House (E. B. Sweet, manager):
Frankie Kemble opened her season here Jan. 24 in her
new play, by Clay M. Greene, entitled Sybil. The piece
is entirely different from the conventional Irish drama.
It has quite an interesting plot, and some very exciting
situations. It also affords many opportunities for the
introduction of the star's specialties. Miss Kemble's
clever acting, singing and dancing made a fine impression. She thoroughly won the hearts of the audience.
Her support was excellent, as the cast shows. Messers
Bell, Hawley, Herbert and Carroll and Misses Maynard
and Evelyn deserves special mention, and 'cute' little
Ada Terry must not be forgotten. Very smooth firstnight; not a word of prompting. Appended is the
cast: POUGHKEEPSIA.

Brown Madder, an artist. Hatry B. Bell
Horace Paxton hermit. Geoffrey Hawley
John Dart, attorney William Herbert
Iames Benson. W. J. Constantine
Crooked Mike. R. M. Carroll
Mark O'Donuell. E. H. Thayer
Rachel Pendleton. Emily Maynard
Grace Pendleton. Annie Evelyn
Bessie. Little Ada Terry
Sybil. Frankie Kemble Evans and Hoey and their Parlor Match paid us a orth visit so; large and jolly audience. Helene Adell

forth visit so; large and joint annexes.

31. week.

Items: The following ladies and gentlemen were in town 34 and attended Sybil; Mr. and Mrs. Clay M. Greene, Mr. and Mrs. Arthur Clayburgh, Bee Teal and J. F. Mitchell.—I am indebted to Messrs. Edward Clayburgh and Frank W. Paul for courtesies.—Chapin Lucy is musical director for Miss Kemble, and George L. Smith goes in advance.—Clay M. Greene attended school here '63. Branch O'Br. en was here sê.

ROCHESTER.

school here '63. Branch O'Br.en was here st.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers).
Frank E. Alken in Against the Stream, drew fine audiences last week and gave general satisfaction. This week, Karl the Peddler; next, Passion's Slave.
Grand Opera House (P. H. Lehnen, manager):
Rice's Evangeline's was presented to fair houses 95.6.
Aronson is opera troupe pleased a fine audience 97.00 Smith Russell and a good co. appeared in Pa 98.9; good business.
Casizo: Business fairly good last week. This week, Ida Vernon's Female troupe.

SYRACUSE.

Casino: Business fairly good last week. This week, Ida Vernon's Female troupe.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Evangeline opened the week to a packed house. Dan Mason, who is a Syracusan, was the recipient of an doral piece. Frankie Kemble presented Sybit to good souses ag-6. The play was good and the cast excellent. Every one in the large audience which greeted Sol Smith Russell in Pa sy, was sorry to see the curtain go down. Erminie drew crowded houses ag-9. Manager L. E. Weed was presented on Saturday night by Mr. Daboll on behalf of the co., with a gold-headed cane, a silt umbrella and an English dressing-case. It was Mr. Wood's twenty-eighth birthday. Mr. Weed was formerly manager of the Grand Opera House here.

Grand Opera House (Jacobs and Proctor, managers): Charles A. Gardner in Karl the Peddler was the attraction the past week. Houses very good. Passion's Slave this week.

Syracuse Museum: Mattle Goodrich drew good houses the past week, appearing in Grizzly Adams and Monte. This week, The Tourists.

LOCKPORT.

Opera House (John Hodge, manager): Jan. sy, James F. Crossen's Baaker's Daughter co. to a fair but appreciative audience. Co. better than the average; scenery good. Wilber Dramatic co. week of 14.

CANANDAIGUA.

Kingsbury's Opers House (S. Kingsbury, manager);
Jan. 29, The Banker's Daughter was presented by
Crossen's co. to a highly entertained audience. Siberia
9; Little Tycoon 13.

McKechnie's: Harrigan's Tourists showed to a \$130

AUBURN.

Academy of Music (E. I. Matson, manager): Harrigan's Tourists were tumultonsly received by a large audience lan. 25. Skipped by the Light of the Moon co, draw only a fair house and gave only a fair entertainment 26.

Opera House (A. E. Alles, manager): McNish, Johnson and Slavin's Minstrels Jan. sy; crowded house. The performance was first-class in every respect. Jane Coombs 31, week.

Opera House (Morris Hemnip, manager): Ida Ver-non's Novelty os. Jan. 85; small house. Only half the co. and their appearance the rest having left at Sy-racuse. Fowler and Warmington's Skipped by the Light of the Moon co. 88; good house; gave entire sat-isfaction. Jemple Quartette co. of Boston 7. Barlow Brothers' Minstrels 5.

Drotners' Minstrels 5.

KINGSTON.

Opera House (C. V. DuBois, manager): Modjeska, supported by a powerful co. Jan. so, in Adrienne Lecouvieur. The house was crowded, notwithstanding the inclemency of the weather. The audience was appreciative and enthusiastic and the encores were frequent and hearty. Everyone delighted with play and players

Opera House (Colonel Duckey, manager): The Ju-lian Comedy co. played to big business week of Jan. 24. Miss Julian has a pleasing voice and won many friends. Support good. Rice Comedy co. 4-5.

ELMIRA.

Opera House (W. E. Bardwell, manager): Jan. 24,
Dan Sully in Daddy Nolan; light business; co. gave

matisfaction.

Madison Avenue Theatre (W. C. Smith, manager).

Madison Avenue Theatre (W. C. Smith, manager).

A Tis Soldier so; good audience. The piece is of little merit, but convulsed the people. James T. Powers was a success as Rats, as was also George C. Boniface, Jr., as the Pinmber. Ada Deaves made a breezy Patsy, and Laura Burt looked pretty in a small part. Amy Ames, as the Irish Biddy, was excellent.

Personal: W. C. Smith, manager of the Madison Avenue Theatre, was elected Police Commissioner last week.

NORTH CAROLINA.

RALEIGH.
Tucker Hall (J. F. and J. P. Ferrall, proprietors)
Mile, Rhea, with an excellent co., s5, in The Widow.
Advanced prices and largest house of the season.

Stoke's Hall (W. A. Gattes, manager): The Cora Van Tassel co. played the entire week to low prices and packed horses. The co. became deservedly popular. The first matisee ever given in Durham was by Cora Van Tassel, 25. Grand success,

OHIO.

CANESVILLE.

Schultz and Co.'s Opera House (John Hoge manager): Jan. 24, The Black Hussar Opera co. As this was the first comic opera on our boards within a year, and a new one to us, it consequently drew a large house. The catch airs and pretty measures of Millocker's music, being sung by a good co., were received with the utmost satisfaction. As the numerous choice morsels fell from the singers' lips they were encored repeatedly. Kitty Cheatham, who sang the role of Minna, has a sweet and cultured voice; an interpolated song was well received. Celia Ellis was a charming Rosetta; she sang "Oh, Mamma" in a most coquettish manner. Charles Plunkett was very funny as Hackenback, the magistrate. The Piffstow of Mountjoy Walker was good. Francis Guillard's baritone was effective in Von Helbert. The chorus was large and composed of good voices. Agues Herndon followed the opera s6, in The Commercial Tourist's Bride, and played to a very light house. Frank Lane was excessively humorous as the drummer. Next came the rising young tragedian, Robert Downing, who made his first appearance here as a star s8, appearing in Dr. Bird's tragedy of Spartacus He was greeted by only a fair-sized audience, which was, however, very appreciative. Mr. Downing's impersonation of the heroic Thracian called forth unbounded enthusiasm; the applanue was incessant, and curtain calls were trequent, even to the end of the last act. He has a fine, massive figure. a handsom and expressive face, and a rich, deep, sonorous voice, well suited to such a character. His acting is superb, earnest, and withal conscientious. His success is certain to be lasting. The support throughout was good, every part being in capable hands. It was notic-able that the men were nearly all robust and muscular. Henry Aveling's Phasarius was excellent, and in several strong scenes he divided the honors with the star. Henry Aveling's Phasarius was excellent, and in several strong scenes he divided the honors with the star. Henry Aveling's Phasarius was excellent, and in se

hanuful of people.

COLUMBUS.

Grand Opera House: Lovers of the sensational filled every nook and corner of this house every night last week to see Frank Frayne as Mardo. This week Monroe and Rice in Annt Bridget; next, Edwin Arden in Eagle's Nest. May Blossom 14.

Metropolitan Opera House: The admirers of "Old Sport" turned out in good numbers Jan. 28 30 to see the Rag Baby. Haverly's Minstrels 3. The Florences 4 and 5. Black Crook, 7 8. Bunch of Kevs 10-12. Held by the Enemy 14.

Schasider's Garden (P. H. Beltzer, manager): The Martinetti Specialty co. caught on so well that they

will stay another week. Frank Lewis, the topical vocalist, is the only new face.

Items: Harry Park has signed a three-years' contract as treasurer of the Metropolitan.—Dick Potter is in Springfield, enjoying the performances of the B. and M. co.—W. H. Black's excellent bass voice will be heard in comic opera next season. He is now with the Keep It Dark co.—The Ladies' Musical Union gave their first concert at the Orpheus Club rooms 27. Great success.—Roland G. Gray has been working hard for his Aunt Bridget all week, and Alf. Hayman has been doing the same thing the past few days for the Florences.—By the way, Mr. Heyman calls it the "Sunday" Mirrors, as it is copied in all the Sunday papers in the country.—Frank R. Stewart, treasurer of the Georgie Melnotte Minstrels, was in town Tuesday.—John A. Forepaugh and John A. Batton, of the Forepaugh Circus, were in town the past week, consulting with the Sellis' Brothers and James Anderson about the division of territory for the next circus season.—S. M. Vredenburg, manager for Frank Frayne, added a pair of hymna and a white dontey to his menagerie while here.—They made their debut Thuraday evening.—Albert Goff has been engaged as leader of the orchestra at the Grand Opera House. Newark. O.

DAYTON.

The Grand (Reist and Dickney, managers): Mis-

Goff has been engaged as leader of the orchestra at the Grand Opera House. Newark. O.

DAYTON.

The Grand (Reist and Dickson, managers): Michael Strogoff, Ian. 12, medium business. F. C. Bangs heads the co., and, taking into onsideration his recent throat trouble, gave a very creditable impersonation of the Imperial Messenger. The Three Rinaldos and The Minuet Drill aided greatly in the production. A more delighted audience has not assembled at this theatre than the one trat greeted Robert Downing 25 in The Gladiator. He is, indeed, a manly looking Spartacus, and has unusually deep and distinct enucication. But he lacks the magnetism and earnestness that causes one to forget that it is Robert Downing. Henry Aveling shared the honors as Phasarius. Mounting and costumes were resulty elegant. A Night Off drew a goodisted audience 26. Agnes Herndon, 28, in the C. T. Bride, drew fairly well. Aside from Agnes Herndon's personal charms and dresses and the O. N. Tyme, of Frank Lane, there is nothing worthy of mention. The "peals of laughter" were few and far between.

Cu:2: Pennett and Moulton co. this week in "hand-me-down" operas at cost prices. They have been here before, and will do well.—Blind Tom drew a very select audience 27—F. C. Ban 25 joined the Strogoff co. here. He was telling Manager Reist of his throat trouble when the latter replied, "Why don't you throat away?" A deaf and dumb boy, standing three blocks away, ran out and sent in a fire-alarm—Prof. F. Stubgen, leader of the Grand Orchestra, disappeared very suddenly 24, and has not been seen or heard of since. Cause unknown.—The New Orleans Ministrels drew a "standing room only" audience at Memorial Hall 27.

Wheeler's Opera House (S. W. Brady, manager): Robert Downing drew a packed house Jan. 24. Michael Strogoff drew slim houses 35.6. The Rive-King Concert co. had a handful of people 27 Erra Kendall's Pair of Kids drew fair houses the last two nights of the week. Kendall's Giles Button is one of the best characters on the stage. He is supported by a g

CHILLICOTHE.

Masonic Opera House (E. Kauffman, manager): Shamus O'Brien drew a fair house Jan. 25.

LANCASTER.

Chestnut Street Opera House (Herman Wilkiemeyer, manager): Agnes Herndon, Jan. 27; large audience. The Commercial Tourist's Bride pleased all. Gus Williams 8.

SPRINGFIELD.

Grand Opera House (Fuller Frump, manager): A Night Off was presented to a small but appreciative audience Jan. 25. Robert Downing, in The Gladiator 25, and Julius Cesar 27, was greeted by fair houses; return engagement. Mr. Downing renewed his former good impression, and was recalled at the close of each act. Heary Aveling, as Phasarius, shared the honors. Black's Opera House (Samuel Waldman, manager): Bennett and Moulton's Comic Opera co. played to a succession of crowded houses last week, presenting Giroffe-Giroffa, Queen's Lace Handkerchief, The Mikado, Bohemian Gril, Chimes of Normandy and Fra Diavola, The orchestra, under the able leafership of Emma R. Steiner, contributes not a little to the success of the co. Items: Chailes A. Bigelow, of the B. and M. co., will leave that organization about March 1 to join the co. which is to produce Hoyt's new skit, A. Hole in the Ground. H. O. Matthews, of the B. and M. co., joined Springfield Lodge No. 2, B. P. O. E., 26.—Robert Downing, Henry Aveling, C. W. Vance and others were present at the regular meeting, and afterwards were guests of a K. of P. stag party, where they made addresses.

YOUNGSTOWN.

Opera House. (W. W. McKeown, manager): Falka was delightfully sung to a \$600 audience Jan. sp. Unlike many of our modern operas, Falka has an interesting plot, and the clever people in McCaull's co. are kept busy in evolving it. The two Gaillards. Alice and Francis, looked, acted and sang their roles of the brigand and his savage sister with a charming dash and brilliancy. The same unusual quality of voice that was noticed in Kitty Cheatham in The Black Hussar was again heard in her singing of Falka, clear and high, with a metallic, bell-like ring of melody. As to her dress, however, I have an unfavorable criticism to print. She has altogether too great redundancy of figure in her make-up for a little girl. A criticism of Charles Plunkett can only speak of degrees of excellence. There are other parts affording his talent more scope than the role of Falbach. Mountjoy Walker, as the gentle priest of bibulous tendency, and Harry McDonough, in his accustomed part of the bashful Arthur, kept the bouse in explosive laughte. Addie Plunkett and Celie Ellis were both good. Louis Shriader did his thankless and altogether unpleasant part to look upon in great good taste. Rentfrow's Pathfinders gave an excellent entertainment to a fair house of large dimensions.

MANSFIELD.

MANSFIELD.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Hi Henry's Minstrels packed the house Jan. 27; co. fair. Richelieu and Romeo and Juliet by the Bandmann-Beaudet co. 36-0; good audience. The principal people are A. R. Brooks and Ida Lewis. Our townsman, Frank Enos, with this co. is doing nicely under Mr. Bandmann's guidance.

UPPER SANDUSKY.

Opera House: (John W. Lime, manager): Abbey's Uncle Tom co. Jan. 27; fair house.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Hi Henry's Minstrels gave a fairly good performance to a large audience Jan. 26. Milton Nobles 8.

LIMA.

LIMA.

Faurot Opera House (George E. Rogers, manager):
Riley's Dramatic co. played to good-sized audiences
week of Jan. 24. Best co. playing at low prices that
has yet visited us. Their repertoire embraces Our
Bachelors, Pique, Galley Slave, The Octoroon and The
French Spy, and the leading parts have been taken by
W. H. Riley, W. H. Schultz, E. J. Burton, Esther
Lyons and Jennie Goldthwaite. Miss Lyons has made
many friends by her splendid acting, and has received
several curtain-calls—an unusual compliment for a
Lima audience to pay. Miss Goldthwaite's songs have
been a pleasing feature, and her sweet voice, pretty
face and spirited acting made her a favorite. She received from four to six encores each night.

NEWARK.

Opera House (Scott and LaShelle, managers): Hi Henry's Minstrels Jan. 25; large house. Ross Family 20; fair business.

oç; fair business.

CANTON.

Opera House (Louis Schaefer, manager): The Bandmann-Beaudetco. Jan. 2-6, appearing in Othello, Romeo and Juliet and Richelieu. Large houses. The performances were not very satisfactory, Mr. Bandmann not appearing in Richelieu or Romeo and Juliet, and leaving the principal parts to a fourth-rate co. much to the disgust of the audience. The Black Crook—first time here—immense audience. Best spectacular entertainment ever presented in our city. Of the co. special mention ought to be made of Frank Allen's Herog, the Herbert Brothers, acrobats; A. O. Duncan, ventriloquist, and the well-drilled ballet. Receipts over \$500.

Chestnut Street Opera House (H. Wilkiemeyer, manager): Agnes Herndon, in The Commercial Tourist's Bride, drew a large and appreciative audience Jan. 29. Her support was able, especially Frank Lane as O. N. Tyme, the Drummer.

Tip: The New York Mirror is always on sale at Tuthill's Bazaar, 113 West Main street.

SANDUSKY.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Jennie Calef, Jan. 24, standing room only. Miss Calef was called before the curtain repeatedly by the enthusiastic audience. McNish, Johnston and Slavin's Minstrels 4.

Minstrels 4.

MASSILLON.

Bucher's New Opera House (J. V. R. Skinner, manager): Baker and Moulton's Black Crook had a large house Jan. 28. The scenic effects, ballet and variety performance, were well received. The Black Hussar to "standing room" only 20. Largest house this season Pretty Kitty Cheatham and Francis Gaillard were much admired. In this connection it is but fair to state that the present management of this theatre is bringing here a line of attractions heretofore unknown, and it is the hope of all theatre-loving people of the city that his efforts may be successful always. Hi Henry's Minstrels 4.

PENNSYLVANIA.

HARRISBURG.

HARRISBURG.

Opera House (Markley and Till, managers): Keller puzzled two fairly filled houses, Jan. sa-y. As a professor of the black art he stands without a rival. Frank Mayo as Waldemar Nordeck, so; only fair business. Fred. Bryton in Forgiven, sy; good business. The star has good support, notably in Harry Harwood as Denver Dan. Willard Graham, the faise friend, was a very bad man, and Henry Bergman, the exponent of this character, was somewhat too tragic in deportment but was equal to the part. The ladies of the co. were excellent in their respective parts, particularly little Jessie Story, and Little Vallie, who were both naive and charming, the first named for innocence and simplicity, and the little tot Vallie for a childish grace not often seen in the stage-child. The star swept the chords of sentiment, and produced each varying phase with a master's hand, winning the sympathy of the audience from the start. The Little Tycoon, 88-89; fair business. We, Us & Co., 3; Prince Karl, Stranglers of Paris 11, Abbey's U. T. C., 18.

Karl, Stranglers of Paris 11, Abbey's U. T. C., 13.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Dan'l Sully in Daddy Nolan, Jan. a6; ve.y poor house, but every one pleased; one of the best Irish piaya ever seen here. Master Malvey and Little Alberta Keen especially deserve notice. Aphrodite, 37; without Atkinson and the original Aphrodite. The dancing of Roy Patterson was the best part of the entertainment. Little Tycoon 3. Tin Soldier 7. Over the Garden Wall 15.

SCRANTON.

Academy of Music (C. H. Lindsav, manager): Dan'l Sully in Daddy Nolan, Jan. 9; fair business. The play is a good one, and Mr. Sully is fairly well supported. Aphrodite 9; small business.

READING.

READING.

READING.

Academy of Music (John D. Mishler, manager):

Evans and Hoey, with a superior co., presented A Parlor Match, San. 24-5; large houses. The performance was much enjoyed. Dan Sully in Daddy Molan, 28; fair house. William Mestayer and co. in We, Us & Co., 4: Abbey's Uncle Tom 5.

Grand Opera House (George M. Miller, manager):

A Wife's Honor was presented to fair houses, 24-6.

The co. is well balanced, and gave a satisfactory performance. Dick Gorman in Coarad drew large audiences 27-9, and was well received. Sheehan and Coyne in Grogan's Elevation, 2-5.

ERIE.

in Grogan's Elevation, s-5.

Park Opera House (John P. Hill, manager): Baker's Black Crook co. played to a packed house Jan s4. Herbert Brothers, acrobats, and Duncan, ventriloquist, carried off the honors. McNish, Johnson and Slavin's Minstrels drew a packed house, s8 S. R. O. sign hung out at 7:45. Frank Howard left the co. at Jam:stown, N. Y., and was missed by his admirers here.

ALLENTOWN.

Music Hall (Klavord Newbort)

Music Hall (Elwood Newhart, manager): Nordeck, with Frank Mavo in the title role, was presented
Jan. 24-5. Mr. Mayo's support is almost faultiess, and
the performances were the most satisfactory of the
season. Audience enthusiastic and applause well bestowed. Richard Mansfed in Prince Karl, 4; James
O'Neill in Monte Cristo, 9; Hoyt's Tin Soldier, 11.
Academy of Music (B. J. Hagenbuch, proprietor):
A Wife's Honor co. filled the last half of the last week
to average fair attendance—A Wife's Honor the first
two and Daily News the last two nights. The co. is
very evenly bnlanced and the pe formances were well
received.

received.

Puffs.—Your correspondent is under obligations to
Manager Sheridan Corbyn for courtesies.—A sad feature of the Wife's Honor engagement was the lack of
programmes.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Kellar, the magician, drew two of the largest houses of the season Jan. 26-7.

Items: E. P. Wilson, representative of Haworth's Irish and American Tourists, was in town Jan. 27 and arranged for a performance. 4. He was accompanied by Manager Hagenbuch, of the Academy of Music, Allentows. A large flock of blackbirds flew over the town, 26, and it was remarked that Kellar had transformed the crows, so many of which have wintered in this vicinity.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Abbey's Uncle Tom co. lan. sc; crowded house Moore and Vivian, in Our Jona han, appeared to fair business; audience was kept in an uproar of laughter. Little Ty-

SHENANDOAH. Ferguson's Theatre: Wilber's Opera co. closed a week's engagement Jan. so; good business.

SHAMOKIN.

G. A. R. Opera House (J F. Osler, manager): Floy
Crowell filled the week at low prices; round of popular
plays; houses jammed; people turned away almost
nightly. The star was ably supported by S. K. Chester
and a competent co.

LANCASTER.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Haverly's Ministrels appeared to a large audience [an. 95, Fred. Bryton played a return date, 95; large and fashionable audience. Forgiven was well presented, though the star is still suffering from his late illness. Temple Theatre co. in The Little Tycoon, 97; largest house of the week, every seat being sold in advance. Lillian Conway as Miss Hurricane, and Fred. Darcy as Ceneral Knickerbocker were very good.

King Street Opera House: This new place of amusement was formally opened Feb. 1 by Rose Lisle in Colleen Baws. It will be under the management of W. A. Holland. The orchestra will be under the leadership of Charles Lutz. The stage is large, being 54 feet in width and 35 in depth. It is at present equipped with six sets of scenery, but more will be added. A drop-curtain bearing a picture of a scene in Yellowstone Park will add to the attractiveness. The scating capacity is 1,450. Electric lighting and steam-heating will be used.

FRANKLIN.

Opera House (D. D. Grant, manager): Rentfrow's Pathfinders, Jan. 29: fair business; much better than deserved. Stranglers of Paris gave good satisfaction to a small business, 36. The charrecters of Jagon and Mathilde were well taken by Elmer Grandin and Miss Montford respectively.

WARREN.
Library Hall (Wagner and Reis, managers): Hoyt's
Tin Soldier pleased a fair-sized audience. Jan. 97.
James T. Powers, Laura Burt and Amy Ames were
especially pleasing.

WILLIAMSPORT. Academy of Music (William G. Elliot, proprietor); Jan. 24, Daniel A. Kelly in The Shadow Detective to a fair-sized and very enthusiastic audience. Fred Bryton, in Forgiven, to standing-room only 7; audience highly elated. Third appearance this season. C. R. Wilber Dramatic co. 31; Mme. Fry Concert co. 7; Battle of Gettysburg 10-12.

MEADVILLE.

Academy of Music (E. A. Hemostead, manager);
Jan. 30, Rentfrow's Pathfinders gave a lively performance to a good house.

OIL CITY.

Opera House (Kane and Progres, managers); Stead

OIL CITY.

Opera House (Kane and Rogers, managers): Stranglers of Paris Jan. 95; fair house. Elmer Grandin interpreted the leading character. Fairly good performance. Panoramic views of Grant's Tour Around the
World 97, under auspices of G. A. R.; very small audi-

World 27, under auspices of G. A. R.; very small audience.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Helene Adell, supported by an excellent co., played a large week's business, opening Jan. 24. The co. is an excellent one, and gave the best of satisfaction. Starr's Opera co. 14-10.

Items: The Helene Adell co. made a great many friends in Johnstown. The co. is composed of ladies and gentlemen.—The Mirkora can be found at Eldridge and Young's book-store.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): The Stranglers of Paris Jan. 27; large and enthusiastic audience. Elmer Grandin as Ja: on did some superbacting. His make-up and appearance sent a thrill of horror through the audience. Eva Montford, as Mathilde, did some fine acting, especially in the last scene. Opera House (C. B. Foster, manager): The Lyceum Dramatic co. 29; fair-sized audience: Acting decidedly thin. Ada Gray 4.

POTTSVILLE.

Academy of Music (W. W. Mortimer). Temple Theatre co. in Little Tycoon, Jan. 24; large and appreciative audience; best of satisfaction. Abbey's Uncle

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor):
Jan. 21 Newton Beers and co. opened for a short season in Lost in London. Las, week, Wednesday, for one night, Mad. Modjeska and an excellent supporting co. presented for the first time here. Adrienne Lecouvreur, before a large and refined audience. Friday and Saturiay, with matinee, the T. P. W. Minstrels played before full houses.

Providence Opera House (Robert Morrow, manager):
The ever popular Margaret Mather opened here Monday-eveniag, 31, for the week, with every indication of a yery profitable engagement. The advance sale is the largest she has ever had. Next week, Effe Ellsler.

Last week, The Main Line, but failed to draw commensurate with its merits.

Theatre Comique: Arrivals for the week—Victorellis, Keating and Flyan, Lisrie Daly, Amy Nelson, the Cillerotgios, Billy Lvons, Thomas Lewis and Thomas LeMack.

Westminster Musee: Arrivals—The Lovenberg Bright Lights, the Rivehart Sisters, T. F. Grant, Willett and Thoras's Comedy co. J. W Sharpley, Martin Brothers, Virto, Dodretti, Frederick, Fontani, and William A. Meiville.

SOUTH CAROLINA

CHARLESTON.

Academy of Music (Will T. Keogh, manager):
By far the greatest financial and artistic engagement of
the season was played by Robson and Crane lan. 24-5;
in Comedy of Errors and in Merry Wives of Window.
After so long a run of light and farcical pieces it was a
rare treat to listen to the greatest master in literature,
so exquisitely rendered by Robson and Crane and their
excellent co. Charlestonians who are cultivated and
critical always liberally patronise Shakespearean plays
when well performed. The co. came fully up to expec
tations, and no one seemed dissatisfied. The houses
were sold ahead the previous week at advanced prices.
The most impressive single feature of the engagement
was Crane's Faistaff. Modern theatregoers thought
him subperior to Ben De Bar, while old stagers compared him to Hackett. Apart from his admirable acting of the role, his make-up was an extraordinary piece
of art.

Breakfasted: Mr. Crane, on the morning of his arrival, was sumptuously breakfasted by some of his Charleston friends.

TENNESSEE.

KNOXVILLE.

Staub's Theatre (Fritz Staub, manager): Mixed Pickles Jan. 24; fair audience. Annie Pixley in Deacon's Daughter 27; immense audience. To say everybody was pleased would but feebly express it. Miss Pixley has gathered around her an excellent supporting co. Louise Balfe presented Dagmar (return date) to a very appreciative audience 20. Miss Balfe's support is not what it should be. Such a star as she is should have a better co. Barry and Fay 3.

COI.UMBIA.

Grand Opera House (E. D. Wilson, manager): Jan.

24, Fred. Warde as Damon in Damon and Pythias; fine
house. Mr. Warde appeared as Virginius 36, drawing
the largest audience of the season.

the largest audience of the season.

MEMPHIS.

New Memphis Theatre (Joseph Brooks, manager);
Kate Claxton and co. week of Jan. 24, presented Two
Orphans and Called Back to large audiences. Support
very good. Marie Floyd, as Henriette, made a very
favorable impression. Recalls were numerous. This
week, Fanny Davenport.
People's Theatre: Lizzie Raymond's Female Ramblers gave a first-class entertainment to large audience.
Museum: Attendance cont.nues large. Many new
attractions in all departments.

CHATTANGOGA

Museum: Attendance cont.nues large. Many new attractions in all departments.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Mixed Pickles 95; small but appreciative audience. Louisa Balfe was booked for 96-7. A railroad wreck prevented her filling the first night. She appeared 37 to a fairly large audience. Miss Balfe is one of the best actresses that have visited the city, and received liberal applause and a curtain call after each act. Ella Miller as "Richards" deserves special mention. Annie Pixley 38; large audience, standing room only after 7:30. The performance pleased the large audience. Jake Tanenaum, Miss Pixley's Southern manager, was so gratified at the reception she received, that, notwithstanding the co. was booked to appear in Rome, Ga., he offered to cancel the date and play here Saturday matinee and night, and offered Manager Albert better sharing terms than the previous night. Manager Albert refused, thinking it would be unjust to cos. about to follow. O'Neill, 3. Mrs. D. P. Bowers 7.

Praise: It is reported that with one or two exceptions this city has been visited by the best cos. travelling South, and our manager certainly deserves credit for the excellent bookings, The O. era House is controlled by a stock co., and a handsome dividend will be declared at the close of the season.

TEXAS

AUSTIN.

Opera House (Capt. C. F. Millett, manager): Flora Moore in Bunch of Keys, Jan. 22, return engagement; good business. White Slave 24-5; crowded houses, Rolla Ryan 38; poor house. Bijou Opera co. 3-4; Scaman 5 8; Oliver Byron 0.

Cotton Seed: Theatrical business has picked up considerably since the convening of the Legislature, and many new attractions have been added.—Edwards and Co. have The Mirror on sale.

WACO.
Garland Opera House (J. P. Garland, manager): E.
P. Sisson's Little Nugget co. 18; good business. Return dates made for April.
McClelland Opera House (S. J. Johnson, manager): Flora Moore in Busch of Kevs, 24; good house; audience well pleased. This was a return engagement and at half prices.

Opera House (George Dashwood, manager): Flora Moore presented a Bunch of Keys Jan. 35; small audience; second visit this season.

audience; second visit inis season.

SHERMAN.

Opera House: The Mascotte was presented by Adelaide Randall and her Bijou Opera co. Jan. 25; very good house. The co. is not as strong as on a previous visit. Miss Randall was as charming as usual, her voice being very clear, sweet and strong.

voice being very clear, sweet and strong.

BRENHAM.

Grand Opera House (A. Simon, manager): White Slave co. Jan. st; very large house. Adelaide Moore in Pygmalion and Galatea sō; fair house. Miss Moore and her support are very good. Alice Fairbrother, as Pygmalion's wife, did very fine acting. Miss Moore's special car was viewed by many, but no one was permitted to enter.

Personal: Mr. Moore was taken in charge by one of our Nimrods and given a chance to display his skill. He will be a better so tafter a while.

Miss Crager, a member of our home orchestra, between acts rendered some very fine music on the plano.

DALLAS.

Monttord respectively.

TITUSVILLE.

Emery Opera House (Emery and Lake, managers);
Rentfrow's Pathinders, Jan. 34; light house. Floy

Countly make of a Greenwill and Trezvent, man

Adelaide Randall and her Bijou Opera co. Jan. 31-32 good houses. Miss Randall is a prime favorite in Dal-las. Arthur Tams made quite a hit as Jaspard the Miser in the Chimes of Normandy, receiving a curtain call after the second act. HOUSTON. HOUSTON.

Pillot's Opera House (Henry Greenwall, manager):
Adelaide Moore, Jan. 24, and matinee 25, in Pygmalion
and Galatea; evening, Romeo and Juliet; fair business.
Roland Reed 26, and matinee 27, in Humbuy; engagement closed with Cheek 27, evening. Magnificent
business throughout, and more than general satisfaction expressed.

PARIS.

Babcock Opera House: Adelaide Randall's Opera,
Jan. 26; full house.

VIRGINIA. RICHMOND.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Annie Pizley, in The Deacon's Daughter, Jan. 24: good houses. Rhea closed her brilliant engagement, 29, in the Windsor; full and most fashionable houses greeted each performance, viz: Fairy Fingers, 27; Adrienne Lecouvreur, 29; The Widow, 30. This week: John T. Raymond, 7-8; Louis James, 10-12.

Academy of Music (Joseph K. Strasburger, lessee): The Wallace Villa comb. had quite a good week, closiag 36; Louise Pomeroy is billed for this week.

Items.—Disappointment: At 1 o'clock Saturday afternoon, 20, a lunch was apread by admirers of the lovely artiste and accomplished lady. Mile. Rhea, at the Westmoreland Club. At near the appointed hour, however, a note expressing her appreciation of the compliment paid her and regret at not being able to be present, on account of being very much indisposed, was received.

NORFOLK.

Academy of Music (W. H. Sherwood, loca' manager): Louise Pomeroy and a good co. did a comparatively large business last week. Shakespearean repertoire. The company is evenly balanced, well up in the text of the different presentations, and the costumes are appropriate. This week the Agnes Wallace-Villa co. is drawing, well.

text of the different presentations, and the costumes are appropriate. This week the Agnes Wallace-Villa co. is drawing well.

Opera House (Barton and Logan, lessees). Mad. Neuville, in The Bov Tramp and The Child Stealer, drew goodly sized audiences last week, and this week Louise Arnot is packing the house nightly.

Miss Pomeroy and co. presented Hamlet at the National Soldiers' Home, Hampton, 31. Packed houses.—As intimated by your correspondent, Norfolk Lodge, No. 38. B. P. O. Elks, at its last meeting, donated \$25 for the families of the brave Life-Savers who perished at the wreck of the German ship Elizabeth on the Virginia coast recently.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager):
harles E. Verner in Shaus O'Brien Jan. 26-7; large
ind well pleased audiences. Mr. Verner pictured the
lituation of Ireland with much effect and received
rounds of applause Kate Walsh, as Mary Kennedy,
was excellent showing much dignity and composure in
exciting situations. Conelius Ryan, by W. B. Cahill,
was an amusing character well played.
Personal: Kate Walsh was entertained by Mr. and
Mrs. John T. Kenney during her stay. Miss Walsh and
Mrs. Kenney (mer Miss Minnie Grady) were schoolmates
in Grand Rapids, Mich.

WISCONSIN.

MILWAUKEE.

The week of Jan. 24 has been rather dull in the amusement line. The New Academy devoted the fore part of the week to musical society concerts. The latter part was taken up by Hoodman Blind, which opened ys to a large-sized audience. This was its first presentation, the properties of the second to the properties of the second to the second

Minnie Maddern in Caprice 3-6, followed by Thalia Opera co.

At the People's, an excellent variety co. has been playing to good houses. Sid France week of 31. The Hardie-Von Leer co. in A Brave Woman opened 88 at the Palace to good business. Co. fair.

Items: At the Dime Museum Jo-Jo is the principal attraction, with a good variety programme in the theatorium.—loseph Murphy gave two performances of his new piece. The Donagh, at the Grand 23, and packed the house at both. We only as w two acts of the piece, but it struck us as being the best play we have seen him in.—The Grand remained closed week of 24, but opened 30 with On the Rio Grande. The doughty Colonel Keyes has been in the city most of the week billing it.—Lizaie Evans gave two performances of Fogg's Ferry at the New Academy 32 to fair-sized audiences. Miss Evans has improved very much since her last appearance here.—Manager Litt is in Kanasa City, so we could not ascertain the facts regarding suit brought against Theodora co. for breach of contract.—C. H. Greene is in the city in advance of Shadows of a Great City, which appears at the Grand Opera House 3-5.—The People's and Palace theatres have reduced prices to 10-30-30.—We are glad to note an improvement in the music at the New Academy during the past week.

JANESVILLE.

Opera House (P. L. Myers manager): Hoodman

JANESVILLE.

Opera House (P. L. Myers, manager): Hoodman Blind to small house Jan. 35. Very satisfactory performance. Joseph Murphy appeared in Kerry Gow before a crowded house 36.

WYOMING.

CHEVENNE.
Cheyenne Opera House (Rhodes and Grierton, managers): Frank L. Goodwin's co. in Engaged, with Henry Miller and Emily Seward in the leading parts to \$350 house, Jan. 24, and gave general satisfaction. Bisck Flag 4.

CANADA.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager):
There seems to be but one opinion in regard to Saints and Sinners, which ran all last week, and that is that the play is one of the best and most interesting that we have had the pleasure of submitting to our theatregoers. The co. in its entirety is perfect. C. W. Couldock, who, by the way, is a great favorite in Toronto, in his impersonation of Jacob Fletcher added another triumph to his many successes. Viola Allen, as the Minister's daughter, displays great power, and is interesting, not only on account of the work done, but for the promise it gives of future excellence. Business very good.

Toronto Opera House (C. A. Shaw, manager): John W. Ransone, a clever actor, has been amusing the patrons of Mr. Shaw's pretty theatre during the week in Across the Atlantic. The play itself is one of no artistic merit, but is a back-ground for Mr. Ransone's specialty acts; business fair. Coming, week of 3t, Corrine Opera co.

Items: The Across the Atlantic co., en-route from

Artistic merit, out is a was a specialty acts; business fair. Coming, week of 31, Corrine Opera co.

Items: The Across the Atlantic co., en-route from Detroit, were delayed owing: to a break-down on the train on Monday, and did not arrive until 8:45 F. M. same night. The curtain was raised at 9:10 to a rather impatient audience.—The Philharmonic concert, 25th, was a most brilliant affair, and the Pavilion was crowded to the doors.—Cedric Hope, manager of Saints and Sinners, wishes to be kindly remembered to The Mirror.

Sinners, wishes to be kindly remembered and the COTTAWA.

Harry Lindley has fitted up the roller-rink as a theatre, and played there week of Jan. 24 to light business. This week, E. T. Stetson is playing a return engage-

ment. W. Edgar Buck, well known in Boston musical cir-cles, has opened a Conservatory of Music here and in-tends establishing a local opera co.

DATES AHEAD. Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: N. Y. City 37, week.

AIMBE: Kansas City 3-5, Scala 7, Keokuk, Ia., 9,
Fort Wayne, Ind., 11-12, Toledo, U., 14-16.

ALICE HARRISON: San Francisco 10, four weeks.

ANNIE PIXLEY: Savannah 3, Jacksonville, Fla., 4, St.
Augustine 5, Thomasville, Ga. 8, Macon 9, Columbus 10, Atlanta 11-12. Birmingham, Ala., 14, Selma 15, Montgomery 16, Pensacola, Fla. 17, Mobile 18-19,
New Orleans, 21, week.

AONES HERNDON: Lancaster, O., 27, Dayton 28, Cincinnati 31, week, Louisville Feb. 7-0, Vincennes, Ind.,
10, Evansville 11, Owensboro, Ky., 13, Chicago 14,
week, St. Louis 21, week.

ADELE PALMA: Wilmington, Del., 5, Lancaster, Pa.,
7, Reading 8 9,

week, St. Louis 21, week.

ADRIER PALMA: Wilmington, Del., 5, Lancaster, Pa.,
7, Reading 8 9,
ABBRY'S UNCLE TOM CO.: Reading, Pa., 5, Columbiay
York 8, Marietta 9, Middletown 10, Mechanicsburg
11, Harrisburg 12.
ADRILAIDE MOONE: Atlanta, Ga., 7-8.
ANNIE BERLEIN: Lancaster, Pa., 7, week.
ARTHUR REHAN'S CO: Washington 31, week; Pittsburg Feb., 7, week, Cincinnati 14, week.
AGNES VILLA: Norfolk, Va., 31, week.
ADA GRAY: Beaver Falls, Pa., 4.
APHRODITE CO: Orange, N. J., 3, Vonkers, IN. Y., 4.
Tarrytown 5, Newburg 7, Hukson 9, Pittsfield,
Mass., 10, Troy 11-12.
AROUND THE WORLD (Fleming's): Danville, Ill., 4,
Vincennes, Ind., 5, Evansville 7.
BLACK FLAG CO.: Denver 7, week.
BOY TRAMP CO.: Baltimore 31, week,
BUNCH OF KEVS CO.: Pittsburg 31, week, Columbus,
O., 10-12.
BLACK CROOK (Baker's): Zanesville, O., 3, Columbus 7-5, Urbansa, 9.
BASSYE DRAMATIC CO.: Montgomery 31, week, Rome,
Ga., Feb., 7, week.
BALDWIN CO.: Altoona, Pa., 31, week, Harrisburg,
Feb., 7, week.
BALDWIN CO.: Philadelphia 31, week,
BALDWIN CO.: Philadelphia 31, week,
BRNBOICT'S MONTE CRISTO CO: Palestine, Tex.,
Feb. 3, Crockett 4, Huntsville 5, New Orleans 7,
Week.
CHANPRAU! A week.

Feb. 3, Crockett 4, Huntsville 5, New Orleans 7, week.

CHANFRAU: Nashville. Tenn, Feb. 3-5, Columbia 7-8, New Orleans 14, week.

CHARLES BOWSER: Cincinnati 31, week, Stillwater, Feb. 7, Ean Claire, Wis. 8, Oshkosh 9, Milwaukee 10-13, Chicago 14, week.

C. H. Clarke: Lawrence, Kas., 3, Topeka 4, Emporia 5, Wichita 7, Kingman 8, Harper 9, Wellington 10, Caldwell 11, Kansas City 12, Winfield 14, Newton 15, Hutchinson 16.

CATTLE King Co.: N. Y. City 31, week, Trenton, N. J., Feb. 78.

C. A. Gardner (Karl): Rochester, N. Y., 31, week, Buffalo Feb. 7, week, Montreal 14, week.

CLARA MORRIS: San Francisco Jan. 31, three weeks.

CROSSEN'S BANKER'S DAUGHTER CO.: Clyde, N. Y., Feb. 3, Canajoharie 4, Cohoes 5, Holyoke, Mats., 12. Dion Boucicault: Boston, Jan 24, two weeks.

DENMAN THOMPSON CO.: N. Y. City 30—indefinite.

BERSON.

DAN SULLY'S CORNER GROCKRY Co.: Brooklyn 31, week, Hoboken Feb. 7, week, Philadelphia 14, week.

DANIEL BANDMANN: Boston 31, week, Newburyport, Feb. 7, week, Springfield 14, week. Trenton, N. I., 21, week.

DION BOUCICAULT: Boston, Ian 31, two weeks.

BEVIL'S AUCTION Co.: Bangor, Me, Feb. 2-3, Lewiston 4-5, Lowell, Mass., 7, Salem 8, Fitchburg 9, Holyoke 10.

DOMINICK MURRAY: Norfolk, Va., 31, week. Baltimore Feb. 7, week. Washington 14, week, Pittsburg 21,

week, Washington 14, week, Thillipsburg 4. Dick Gorman: Lock Haven, Pa., 3, Phillipsburg 4. Huntingdon 5. Ballimore 7, week.
Dot Putham; Council Bluffs, Ia., 9-10.
EDWIN BOOTH: Cincinnati 31, week, Louisvilie Feb 7-9.
EPFIR ELISLER: Lubbis, Pa., 3, Bradford 4, Binghamton, N. Y., 5, Providence 7, week.
EBRN PLYMPTON: Chicago 31, week.
EBRN PLYMPTON: Chicago 31, week. Plainfield, N.
J., Feb. 7, Paterson 8 9, Newark 11-12.
EDWIN AEDEN: Cleveland 31, week, Columbus, Feb. 7, week.

E. T. STETSON: Brooklyn 7, week. EDWIN STUART Co.: Des Moines, Ia., Jan. 31, two weeks.

EVANGELINE Co.: Montreal 31, week, Toronto 7, Chi-

cago 14, week.

BUNICE GOODRICH: Terre Haute. Ind., 31, week, Jacksonville, Ill., Feb. 7, week, Rockford 14, week. FANNY DAVENPORT: Memphis 31, week, New Orleans Feb. 7, two weeks, Mobile, Ala., 21, Montgomery 22, Selma 28, Birmingham 24, Chattanooga, Tenu., 25, Knoxville 26, Atlanta, Ga., 28-9.

FLORENCES (Mr. and Mrs. W. J.): Indianapolis 2-3, Columbus, O., 4-5, Toledo 9, Detroit 10-18, Cleveland 14, week.

Tat. week.

FELIX VINCENT COMEDY Co.: Sioux City, Ia., 31, week, Deadwood Feb. 7, week.

FEED. WARDE: St. Louis 31, week, Fort Scot, Kas.,

Deadwood Feb. 7, week.

FRED. WARDE: St. Louis 31, week, Fort Scot, Kas., Feb. 14-15.

FRANKIE KEMBLE: Brooklyn 7, week.

FRANKIE KEMBLE: Brooklyn 7, week.

Memphis 14, week.

FRANK E. AIKEN: Buffalo 31, week.

FRANK E. AIKEN: Buffalo 31, week.

FISHER-HASSAN CO.: Louisiana, Mo., 8, Springfield, Ill., 14.

FRED BENTON: Detroit 2-c. Bay City 7, E. Saajnaw 8.

Ill., 14.

FRED BRYTON: Detroit 3-5, Bay City 7, E. Saginaw 8,
Lansing 9, Grand Rapids 10-11; Ann Arbor 12.

FLOV CROWELL: Hornellswille, N. Y., 31, week, Titusville, Pa., Feb. 7, week,

FRANK FRANNE: Pittsburg 31, week, Washington Feb.

7, week
7, week
7, week
8. Davidson: Ada, O., 4.
Flavia Colis: Rockville, Ct., 7-9.
Frances Bishop: Newark 31, week, Philadelphia Feb.

FRANCES BISHOF: Newark 31, week, x mindely, y, week.
7, week.
Genevieve Ward: Indianapolis 3-5.
Grismer-Davies Co.: San Francisco 7, six weeks.
Gus Williams: Birmingham, Ala., 3, Atlanta, Ga., 4-5,
Griffin 7, Macon 8, Savannah 9-10, Charleston, S. C.,
11-12.
George C. Miln: Fort Wayne, Ind., 3-4, Chicago 21,
week.

week.

GRACE GEORGE Co.: Burrton, Kas., 31, week, Sterling
Feb. 7, week.

GRAHAM EARLE Co.: Sullivan, Ill., 31, week, Litchfield,
Feb. 7, week, Pana 14, week.

HELEN DAUVRAY: N. Y. City 10, four weeks. HENRY B. DIXEY: Philadelphia 17, four weeks, Pittsburg Feb. 14, week. codman Blind Co. (Haworth): Brooklyn 31, week.

HOODMAN BLIND Co. (Haworth): Brooklyn 3...
Boston Feb. 7, week.
HOODMAN BLIND Co. (Horning's): Decatur, Ill., 3,
Springfield 4, Bloomington 5, Dayton, O., 9-10,
Springfield 11-12, Cincinnati 14, week, Chicago 21, Week.

HELD BY THE ENEMY Co.: Detroit 31, week, CincinLati Feb. 7, week, Columbus 14.

HENNE'S Co.: Chicago Jan. 24, two weeks.

HAZEL KRIKE Co. (Coley's): Lynn, Mass., 2-5, Brooklyn 7, week, Boston 14, week.

HELENE ADELL: Poughkeepsie, N. Y., 31, week, Lynn,

Mass. Feb. 7, week, Burlington 14, week,

HADDIE-VON LERE Co.: Chicago 31, week, Goshen,

Ind. Feb. 7-8, Albion, Mich., 9, Flint 10, Ypsilanti

11-12.

HOOF OF GOLD CO.: Paterson, N. J., 31. week, Fall River Feb 7, week.

IDA LEWIS: Tamaqua Pa., 31. week, Danville Feb. 7, week, Philadelphia 14, week.

IVY LEAF Co.: Holyoke, Mass., 3, Springfield 4-5, Lowell 7-8, Taunton 9, New Bedford 10, Fall River

JONEN T. RAYMOND: Baltimore 31. week, Richmond, Va.. Feb. 7-8, Danville 9, Lynchburg 10, Knoxville, Tenn., 11, Chattanooga 12, Atlanta, Ga., 14-15, Savannah 16-17, Jacksonyille, Fla., 18-19, Macon, Ga., 21, Columbus 22, Montgomery, Ala., 23, Pensacola, Fla., 24, Mobile, Ala., 25-6, New Orleans 28, week. Joseph Murphy: Chicago 31, week, Buffalo Feb. 7, week, Detroit 14-16, James O'Neilli: Knoxville Tenn., 4-5, Wilmington, Del., 7, Lancaster, Pa., 8, Allentown 9, Easton 10, Reading 11-12, Brooklyn 14, week, N. Y. City 21, week.

week.
OHN A. STEVENS: Cincinnati 31, week, St. Louis Feb

week.

JOHN A. STEVENS: Cincinnati 31, week, St. Louis Feb.

7, week.

J. ME COSMBS: Jamestown, N. Y., 31, week,

J. J. DOWLING: Albany 31, week,

J. J. DOWLING: Albany 31, week,

J. B. POLK: New Orleans 31, week,

Galveston,

Tex., Feb. 7-8, Houston 9-10, Austin 11, San Antonio

12-11, Waco 14, Ft. Worth 15, Dallas 16-17,

JOSIE MILLE: Buffalo 31, week,

JANSIS SECTION CO.: Wheeling, W. Va., 5-6, Pitts
burg 7, week,

JULIAN COMEDY CO.: POrt Jervis 7, week,

JAMES OWNN O'CONNOR: Birmingham, Ala.. Feb. 5,

KATE CLAXTON: Texarkana, Tex., 3, Shreveport,

La., 4, Marshall, Tex., 5, Houston 7-8, Brenham

9, Galveston 10 12, San Antonio 14-15. Austin 16-17,

Waco 18, Fort Worth 10,

KATE CASTLETON: St. Louis 31, week, Decatur, Ill.,

7, Springfield 8, Quincy, 11-12, Kansas City 14-16.

KREF IT DARK CO.: St. Louis 31, week,

KITITIE RHOADES: Westchester, Pa., 31, week,

KITITIE RHOADES: Westchester, Pa., 31, week,

KITITIE RHOADES: Westchester, Pa., 31, week,

KINDERGARDEN CO.: Gioversville, N. Y., 4.

LILIAN OLCOTT: Newark, N. J., 31, week, Chicago Feb.

LILIAN OLCOTT: Newark, N. J., 31, week, Chicago Feb

LILIAN OLCOTT: Newark, N. J., 31, week, Chicago Feb. 7, week.

LIGHTS O' LONDON CO.: Oswego, N. Y., 9.

LIZZIE EVANS; Chicago, Jan. 24, two weeks, Terre Haute, Ind., Feb. 7, Vincennes 8, Henderson, Ky., 9, Evansville. Ind., 10. Owensboro. Ky., 11-12.

LOUISE BALFR: Macon, Ga., 3, Americus 4, West Point 5, Birmingham, Ala., 8, Gadsden 9, Columbus, Miss., 14, Aberdeen 15, Meridian 17, Yazoo 18, Jackson 1900 190.

son 19.
LILLIAN LEWIS: Dubuque, Ia., 21, week.
LCUISR RIAL: San Antonio, Tax., 4-5.
LOUIS ALD ...CH: Ithaca, N. Y., 4. Richmond, Va.,

10-12.
LOUISE POMEROY: Richmond, Va., 10-12.
LOUISE POMEROY: Richmond, Va., 10-12.
LAWRENCE BARRETT: Philadelphia Jan. 31, two weeks.
LECLAIR AND RUSSELL: New Haven 3-5
LITTLE'S WORLD CO.: Cincinnati 31, week, Cleveland
Feb. 7, Derroit 14, week, Omaha 21-2, Council Bluffs

24. LOTTIE CHURCH: Indianapolis 31, week, Chicago Feb. 7, week.
LITTLE NUGGET Co.: New Orleans 31, week, Montgomery, Ala., Feb. 10-12, Birmingham 14-16.
LEONEJ BROTHERS: Williamsburg 31, week.
LOUISE ASNOT: NOFOlk, Va. 31, week.
MINNIE MADDERN: Milwaukee 3-5, St. Paul 7-9.
MRS. LANGTRY: Chicago, Jan. 31, three weeks.
MARGARET MATHER: Providence 31, week, Brooklyn
Feb. 7, week.

MRG.ART MATHER: Providence 31, week, Brooklyn Feb. 7, week
Marcaret Mathers: Providence 31, week, Brooklyn Feb. 7, week
MILTON NOBLES: Burlington 3, Ottawa, Ill., 4, Jancsville, Wis., 5, Toledo, O. 7, Massfield 8, Mt. Vernon 9, Cleveland 10-12.

MRS. D. P. Bowrs: Selma, Ala., 3, Montgomery 4, Birmingham 5, Chattaneoga, Tenn., 7, Knoxville 8, Atlanta'9-10, Augusta 11-12. Macont4, Jacksonville, Fla., 15-17, St. Augustine 18-19, Savannah 21-2. Charleston, S. C., 24-6.

MARGURRITE FISH: Baltimore 21, week.
MME. JANAUSCHEK: Buffalo 31, week, New York City, Feb. 7, week.
MME. MODIRSKA: Philadelphia Jan. 31, two weeks, Brooklyn Feb 14, week, Washington 21, week.
MAIN LINE CO.: Brooklyn 31. week, N. Y. City, Feb. 7, week, Williamsburg 14, week.
MAGGIR MITCHELL: Milwaukee 31, week, Council Bluffs, 1a., Feb. 7, Omaha, Nebb. 8-9, Lincoln 10 Atchison, Kas., 11, St. Joseph. Mo., 12, Topeka, Kas., 14-15, Lawrence 16, Kanasa City, 17-10, MAY BLOSSOM CO. Harlem, 31, week, Plainfield, N. J., 7.
MAUDE FORTESCUE: Pittsburg 31, week, Washington,

MAUDR FORTRSCUR: Pittsburg 31, week, Washington, Feb. 7, week, Baltimore 14, week, Brooklyn 21, week. Monron-Rice Co.: Columbus, O., 31, week, Cincinnati Feb. 7, week.
MURRAY AND MURPHY: Biddeford, Me., 3, Portsmouth, N.H., 4, Amesbury, Mass., 5, Gloucester 7, Salem 8, Natick 9, Hartford, Ct., 10-12, New Britain 14, Middletown 15.

Natick 9. Hartford, Ct., 10-12, New Britain 14, Mid-detown 1. Comedy Co: Annapolis, Md., 3-4. McCormack. Miller Co.: Boston 31, week. Michael Strogoff: St. Louis 31 week, Chicago, Feb. 7, week, Council Bluffs, Ia., 14, Omaha 15-16, Lin-coln, Neb., 17, St. Joseph, Mo., 18-19, Kansas City 21, week.

21, week.

MRLVHLLR SISTERS: Erie, Pa., 31, week.

MATTIR VICKERS: Englewood, Ill., 4-5. South Bend,

Ind., 7, Van Wert, O., 10, Lima 11, Findlay 12, Toledo 14, week, Erie, Pa., 21-2, Wheeling, W. Va.,

Ind., 7, Van Wert, O., 10, Lima 11, Findlay 12, Toledo 14, week, Erie, Pa., 21-2, Wheeling, W. Va., 24-5.

MAUDE BANKS: Trenton, N. J., 31, week, Norristown, Pa., Feb. 7, week, Reading 14, week, Easton 21, week, McKar Donon's U. T. C. Co.: Douglas, Kas., 3, Augusta 4, Eldorado 5, Florence 7, Marion 8, McPherson 9, Lyons 10, Great Bend 11, Larned 12.

Myra Godowin: Dallas, Texas, 4-5.

Mr. And Mrs. Grorge S. Knight: Philadelphia 31, week, Wilkesbarre, Pa., Feb. 15.

MARTHA WREN CO. Greenville, O., 31, week, Middletown, Feb. 7, week.

N. S. Wood: Chicago 31, week.

N. C. Goodwin: N. Y. City Sept. 20—indefinite season.

NIGHT OFF CO.: Greensburg, Ind., 3, Richmond 4, Hamilton, O., 5, Chillicothe 8, Newark 9, Springfield, 10, Mansfield 11, Piqua 12.

NRWTON BERRS: Hartford, Ct., 3, 5, Springfield, Mass., 7-9, Worcester 10-12, Philadelphia 14, week.

NUGRNT AND GLRASON'S METROPOLITANS: Pulaski 31, week, Wilton Feb. 7, week.

ONLY A FARMER'S DAUGHTER CO.: Madisonville Ind., 3, Clarksville, Tenn., 5, Nashville 8-9, Chattanooga 10, Rome, Ga., 11, Birmingham, Ala., 12.

ON THE STAGE CO: Baltimore 7, week.

OLIVER BYRON: Galveston, Tex., 4-5, San Antonio 7-8, Austin 9, Waco 10, Ft. Worth 11, Dallas 12, Sherman 14, Dennison 15, Paris 16, Texarkana 17, Hot Springs, Ark, 18, Little Rock 19, Memphis 21-2, Nashville 14, 6.

ON THE RIO GRANDE Co.: Milwaukee 31, week, Chicago OH THE RIO GRANDS CONFeb. 7, week, Port
HUTON, Feb. 7, week, Grand Rapids 14, week, Port
HUTON, Feb. 7, week, Grand Rapids 14, week,
PRIVATE SECRETARY CO.: Philadelphis 14, two weeks,
PRIVATE SECRETARY CO.: Philadelphis 14, two weeks,
PARLOR MATCH CO.: Hoboken 31, week, Cleveland,
Feb., 7-9, Indianapolis 10-s, St. Louis 14, week,
Chicago 21, week,
PATTI ROSA: Caldwell, Kas., 3, Wichita 4, 5, Hutchinson 7, Newton 8, Emporia 9, Topeka 10-11, Manhatlan 12.

Ped., 7-9, Indianapolis 10-2, St. Louis 14, week, Chicago 27, week. Patti Rosa: Caldwell, Kss., 3, Wichita 4, Hutchinson 7, Newton 8, Emporia 9, Topeka 10-11, Manhattan 12, Passion's SLAVE Co.: Syracuse 31, week, Rochester, Feb. 7, week, Buffalo 14, week, Montreal 21, veek. Proper Caper Co.: Crawfordsville, Ind., 4, Danville, Ill., 5, Cincinnati 7, week, Louisville 21, week. Proper Caper Co.: Crawfordsville, Ind., 4, Danville, Ill., 5, Cincinnati 7, week, Louisville 21, week. Proper Caper Co.: Philadelphia 11, week. Proper Caper Co.: Philadelphia 11, week. Proper Co.: Manhington 31, week. Proper Co.: Philadelphia 11, week. Proper Co.: Philadelphia 11, week. R. B. Mantell: N. Y. City 31, week. Reac. Columbia, S. C., 3, Charleston 4-5, St. Augustin, Fla., 7-9, Jacksonville 10 12, S. Rosson And Cranzi: Selma, Ala, 2, Montgomery 3, Mobile 4-5, New Orleans 7, week. Rossna Vorke Co.: N. Y. City—indefinite season. Rag Barsy Co.: Louisville 3-6, Cincinnati 7, week, Dayton 4, Lima 15, Canton 16, Cleveland 17-10, Philadelphia 21, week. Redmund-Barry Co.: Dover, N. H., 4; Portsmouth 5, Brunswick, Me., 7, Sogus 2, Gardiner 9 Farmington 10, Skowegan 11, Waterville 12, Rosson Coghlan: N. Y. City Jan. 31, three weeks, Philadelphia Feb. 21, week. Roland Reed: Fort Worth, Tex., 4-5, Dalles 7-8, Denison 9, Sherman 10, Paris 11, Texarkana 12, Shrveport, La., 14, Marshall, Tex., 15.
Rentprow's Pathfinders: Lima, O., 4, Bellefontaine 5, Sidney 6, Larue 7, Findlay 8, Rilby 8 Ragged Jack Co.: Hoboken 31, week, N. Y. City Feb. 7, week, Pittsburg 14, week.
Sliver Spur Co.: St. Louis 31, week, Chicago Feb. 7, Sol Smith Russell: Toronto 3-5, Jarrestown, N. Y., 7, Oil City, Pa., 8, Frankling, Meadville 10, Grif 11, Bradford 12, N. Y. City 14, week, Philadelphia 21, week.

week.
AINTS AND SINNERS Co.: E. Saginaw, Mich., 3. Bay
City 4. Grand Rapids 5, Muskegon 7- Kalamazoo 8, City 4. Grand Rapids 5, Muskegon 744. Kalamazoo 8, Cleveland 14, week. Stranglers of Paris Co.: Warren, Pa., 4. Harrisburg 11. alsbury's Troubadours: Boston 24, two weeks, N. Y.

OLLIE AKRISTROM: Brockton, Mass., 31, week, Haver-hill Feb. 7, week, Lowell 14, week, Norwalk, Ct., 21-2, Bridgeport 24-5.

WILBRR DRAMATIC CO. No. 2: Davenport, Ia., 31, week, Galesburg, Ill., Feb. 7, week, Danville 14, week, Ithica. N. Y., Feb. 7, week, Lockport 14, week, Ithica. N. Y., Feb. 7, week, Lockport 14, week, Walter Comedy Co.: Chambersburg, Pa., 3-5, Carlisley, week, Lancaster 14, week.

Whith Slave Co.: Little Kock, Arb., 2-3, Pine Bluff 4, Cairo, Ill., 5, St. Louis 7, week, Evansville, Ind., 14, Wages of Sin Co.: Fall River, Mass., 3. New Britain 4, Waterbury 5, Philadelphia 7, week, Newark 14, week,

week. VORLD Co.: Elizabeth, N. J., 4-3, Rochester 7, week, Philadelphia 14, week. Philadelphia 14, week.
WOODWARD DRAMATIC Co.: Malone, N. Y., 31, week.
WILSON BARRETT: Chicago 31, week, Cleveland Feb.
7, week, Washington 14, week, Baltimore 11, week.
W. J. SCANLAN: Chicago 7, week, Springfield, Ill., 16,

W. J. SCANLAN: Chicago 7, week, Springheld, Ill., 16, Quincy 17.

WALL STREET, BANDIT CO.: Jersey City 31, week.

WK, US & Co.: Harrisburg, Pa., 3, Reading, 4, Easton 3, Brooklyn 7, week.

Wilson Dav's Co.: Peterboro, Ont., 31, week, Port Hope Feb. 7, two weeks.

Zozo Co.: Nashua, N. H., 3, Haverhill, Mass., 4-5, Manchester, N. H., 7-8, Portsmouth 9-10, Portland, Me., 11-12, Salem, Mass., 14-15, Lynn 16-17, Brockton 18-19, Fall River 31.

ZITKA Co.: San Francisco, Jan. 17, four weeks, Los Angeles Feb. 7, week.

OPERA AND CONCERT COMPANIES

AMY GARDON OPERA Co.: Hornellsville, N. Y., Feb. 7. week.

AMERICAN OPERA Co.: Washington 31. Baltim
Feb 7-8.

American Opera Co.: Washington 31. Baltimore Feb 7-8.
Andrews' Opera Co: Huron, Dak., 2-4, Aberdeen 5, Watertown 7-8. Sinux Falls 0-10, Mankato 11-12.
Aronson's Casino Co.: Cleveland, O., 31, week, Baltimore Feb. 7, week.
BLIND Tom: Cincipnati 31, week.
BLIND Tom: Cincipnati 31, week.
BRENRET-MOULTON OPERA Co.: Indianapolis, Ind., Feb. 7, week. Evansville 21, week.
BIJOU OPERA Co.: Austin, Tex., Feb. 34.
BOSTON IDBAL OPERA Co.: BOSTON, Jan. 31, two

BOSTON IDEAL OFERA CO.: Kirksville, Mo., Feb. 3, Macon 4, Quincy, Ill., 5, Louisiana, Mo., 7, St. Charles
8, Jefferson City 0, Fulton 10, Mexico 11, Columbia 12.
BENNETT-M-ULTON OPERA CO.: Salem, Mass., Jan. CARLETON OPERA Co.: New Or'eans Jan. 24, two weeks, San Antonio Feb. 10-11, Los Angeles, Cal., 14, week.

Dupy's Opera Co.: Albany, Jan, 31, week, Philadelphia Feb. 7, two weeks, Baltimore 21, week.

Dora Wilky Opera Co.: Lafayette, Ind., Jan. 31, week, Richmond, Feb. 7, week.

Emma Abbott Opera Co.: Portland, Ore.. 31, week.

Gypsy Baron Co.: Quincy, Ill., Feb. 3, Peoria 4-5, Chicago 7—indefinite season.

INDIANA Opera Co.: N. Y. City, Jan. 24, two weeks, Brooklyn Feb. 7, week.

Kimball Opera Co. (Corinne): Montreal, Jan. 31, week.

KIMBALL OPERA CO. (Corinne): Montreal, Jan. 31. week.

LORRAINE CO.: Philadelphia, Jan. 24, two weeks.

LITTLE TYCOON CO: Scranton, Pa., Feb. 5.

MCCAULL'S BLACK HUSSAR CO.: Cleveland, O., Jan. 31. week, Detroit, Feb. 7, week, Buffalo 14, week.

STETSON'S OPERA CO.: Lawrence, Mass., 31, week, Altoona, Pa., Feb. 7, week.

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THALIA OPERA CO.: Chicago, Jan. 31. week.

MENDELSSOHN QUINTETTE CLUS: Rome, Ga., Feb. 3, Selma, Mo., 4, Marion 5, Meridian, Miss., 7, Columbus 8, Aberdeen 9.

NEWELL'S OPERA CO.: Minneanolis, Minn., Feb. 7, week, Johnstown 14, week.

WILBUR OPERA CO.: Toldo 31, week, Detroit Feb. 7, week, Toronto 14, week.

WE GHT-PICKENS CO: Nashville 3. Murfreesboro 4, Chattanooga 5, Rome, Ga., 7, Atlanta 8, Athens 9, Greenville, S. C., 10, Columbia 11, Augusta, Ga., 12.

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BARLOW BRUTHERS: Geneva. N. Y., 8.

HAVERLY'S: Logansport, Ind., 4, Chicago 7, week, Minneapolis 17-10.

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LESTER AND ALLEN'S: Holyoke, Mass., 8

MCNISH, JOHNSON AND SLAVIN'S: Newca tle 3, Sandusky, O., 4, Toledo 5,

RICH, WELLS AND CO.'S: Brooklyn 31, week,
T. P. W. Williamsburg 31, week, Baltimore Feb. 7,

week, Trenton, N. J., 16.

UNITED OPERATIC: Harrodsburg, Ky., 3, Nicholasville

4, Frankfort 5, Georgetown 7, Lebanon 8, Elizabethtown 9, Bowling Green 10, Russellville 11, Henderson 12.

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Admiless Eden Co.: Montgomery, Ala., 3, Eufaula 4, Columbus, Ga., 5, Savannah 7, Atlanta 8, Rome 9, Huntsville, Ala., 10, Louisville 14, week.
Beane Gilday Co.: Brockton, Mass., 3-5, Springfield, 7, week, Washington 14, week.
Big Four, Williamsburg 31, week, Cleveland, Feb. 7, week, Harrisburg, Pa., 14, week.
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Georgie Melnotte Co.: Chicago Jan. 31, two weeks.
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SEENANCE: Milwalkee 31. week, N. Y. City 31. week.

RENTZ-SANTLEY CO.: Pittsburg31. week, Baltimore Feb.

7. week, Philadelphia 14. week, N. Y. City 31. week.

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weeks.

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Weeks.
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VICTORIA LOFFUS Co.: St. Louis 31, week.
WESTON BROTHERS: St. Paul 31, week, Minneapolis
Feb. 7, week.

MISCELLANEOUS.

BARON SRAMAN: Austin, Tex., 5-8.

BALABREGA: Bridgeport, Ct., 11, week.

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Bangor 7-13, Waterville 14-16: Portsmouth, N. H., 17-19, Concord 31-3.

HERBMANN: San Francisco 31, two weeks.

HOWOATH'S HIBERNICA: Roanoke, Va., 7, Lynchburg 8.

KELLAR: Bridgeton, N. J., 31-Feb. 3, Mobile, Ala., 7-9, Montgomery 11-12, Columbus, Ga., 14-15, Atianta 16-17, Macon 18-10, St. Augustine, Fla., 21, Jacksonville 22-4, Savannah, Ga., 25-6, Morris Paradox: Pittsburg 31, week.

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IV .- I. FLEISHMAN.

This gentleman, who enjoys the distinction of being the sole lessee and manager of the Walnut Street Theatre in Philadelphia-the oldest place of amusement in America-was born in Baltimore in 1842. He received his early education in the public schools of Philadelphia. Many of his schoolmates remember his early love for theatrical matters; hence it is not strange that his first salary was earned as a bell-boy at the Holliday Street Theatre in his native city. At the age of sixteen he made his appearance as an actor with the Parker Family,, a first-rate travelling combination, which included such eminent professionals as Owen Fawcett, James Maffitt, Josie Parker (now Mrs. C. B. Bishop). J. B. Studley, William H. Bokee, Julia Parker (now Mrs. J. B. Polk) and Jerry Taylor, now stage manager of the Walnut Street Theatre. All the standard plays were included in the repertoire, and "Jake Phelps," as young Fleishman was pleased to call himself, was "props" and general utility. Parental objections caused him to end his histrionic career at the close of his first his early love tor theatrical matters; hence it ity. Parental objections caused him to end his histrionic career at the close of his first season, and he sadly abandoned a profession which had fired his youthful ambition. In 1861 Mr. Fleishman returned to Phila-

which had nied his youthful ambition.

In 186t Mr. Fleishman returned to Philadelphia and accepted an engagement as salesman in a large clothing house. In 1865 he became a dealer in gentlemen's furnishing goods, having started in business on Fifth street, above Chestnut. His short mercantile career had been marked by industry, economy and shrewdness and by a happy faculty for gaining friends, so that he was enabled to start in business with a credit established by his popularity. At the end of about ten years he moved to larger quarters, at Eleventh and Chestnut streets, where he is still proprietor, although he no longer gives the business his close personal attention. Mr. Fleishman early entered into political life and made himself a power. He is known as a long headed counsellor and a staunch friend. He is largely interested in public affairs, and is an active trustee of the Norristown Hospital for the Insane.

Upon the death of George K. Goodwin, in 1883, Mr. Fleishman bought the unexpired lease of the Walnut Street Theatre, and associated with him Thomas A. Hall, whose assistance was found unnecessary in 1884. In ember of the following year (1885)

September of the following year (1885) Mr, Fleishman entered upon a new lease of five years, with the privilege of ten.

He immediately renovated the house, and embellished and decorated the interior in so lavish a manner, but with such perfect taste, that the "Old Walnut" of 1808 exists only in tradition. The new house vies in beauty with any in the country. Every year witnesses some radical change and marked improvement in the property, and it now is a marvel of beauty and convenience.

Mr. Fleishman has a large theatrical acquaintance and is a great favorite among profes-

ance and is a great favorite among professionals. He is a gentleman of hearty, genial manners and kindly disposition, and is very popular with the public. In business matters he is prompt and methodical, and is possessed of sound judgment. His career adds testi-mony to the lesson that honesty, perseverance and determination will surely reap their re-

The Amateur Stage.

THE ARCADIAN IN THE DUMB WITNESS.

The Arcadian Society makes no pretension in the matter of "exclusiveness," but the members have a royal good time when they give an entertainment at the Brooklyn Athenæum. After the performance the young men chip in fifty cents each to take their best girl over to Rivers' Academy to wind up the evening with a dance. The Dumb Witness, Wednesday, Jan. 26, was a dangerous undertaking for amateurs. Luckily the title role was entrusted to S. G. Frost, who acquitted himself with decided credit. His representa-tion was artistic and forcible, and his efforts contributed the lion's share toward the success of the representation. His gestures were graceful and graphic, and the gallery gods, some what given to guying, on this occasion, found nothing to ridicule in his dumb show. On the other hand, the Lord Chief Justice of L. J. Marcus was the cause of considerable merriment, owing to a superabundance of wig and war-paint. J. P. Breen, who enacted the thankless part of the villain, was fairly competent in the disguise of a beggar, but evinced lack of repose in the latter part of the play, M. H. Lindeman created no end of fun with his dry humor in the role of Samuel Wilter. The Mrs. Wilton of Agnes Raymond was good in make up and method. Ada Austin gave an effective rendering to the character of Jane Wilton, while Kitty Lee was amusing as Patty Skyblue, a saucy milkmaid. Among others implicated in the cast were J. F. Connellan, W. W. Heasley, W. H. White and nellan, W. W. Heasley, W. H. White and Edward Brady, besides a sprinkling of jailors, peasants, guards, etc. It was duly announced on the programme that through the kindness of Mrs. S. G. Jones the society was enabled to present the original music of The Dumb Witness, as played at the Old Bowery Theatre in New York in 1865.

The Mirror Memorial Monument tor of Clarendon Hall, where many companies Fund.

[CONTINUED FROM SEVENTH PAGE.]

Pooton, D. W. B., The Sanitary Engineer; William Gibson, Jr., The Sani-Record; R. M. Van Arsdale, Car and Locomotive Builder; L. F. Huking. Jr., F. A. D., the World; J. R. S., Sun; G. A. M., Allan Forman, The Journalist; R. W. Shoppel; L. B. Moore, American Machinist; Foster Coates, Managing Editor Mail and Express; J. E. McCann, Mail and Express; Augustine Healey, Henry R. Ritch, Oil, Paint and Drug Reporter; C. Moss; B. Hardwick, The Tribune; Wm. H. Stiner, formerly of the New York Herald; Henry F. Gillig; P. S. M. Munro, Editor American Art Printer ; C. J. Arnoux, Frank Angevine; George Slater, the United Press; X, the Star.

The journalists have done nobly. We know that their valuable assistance will not be lost sight of by the people of the stage; it is certain to strengthen the entente cordiale existing between the dramatic and newspaper fraternities

C. M. Wheaton, MIRROR correspondent at Thomaston, Connecticut, sends \$10, the contribution of himself and twelve residents of that town. Mr. Wheaton, considering his comparatively limited field for operations, has done capitally.

James M. Berdge, our energetic correspondent at Lynn, Mass., follows up a former remittance by a second of \$3, collected from Miles and Canter, of the Kuttal House; J. C. Murphy, of the Hotel Winthrop; W. C. Thompson and Son, the Sagamore Hotel, and George W. Stanley.

Through THE MIRROR correspondent at Bangor, Me., E. W. Reynolds, we have received \$2.65, the gift of the fifteen boy ushers of the Bangor Opera House. We are glad to see that they appreciate the force of our assurance that "every little helps." We thank them for their practical interest in the Monument matter.

Our correspondent in Milwaukee, W. W. Winton, leads the van of out-of-town representatives that have bestirred themselves in the good cause. There are fifty-nine names on his list, all being non-professionals and all but one citizens of Milwaukee. Mr. Winton's return indicates the amount of activity he has put forth in securing subscriptions, and we wish to publicly express our appreciation of his earnest co operation.

Octavia Allen was one of the subscribers in the recently published list from John T. Raymond's company. But Mrs. Allen's interest in the matter did not end there. She quietly circulated a paper in Washington last week and turned in \$19 to the Fund on Monday. Among her subscribers ars Ike Gaus, manager of Lansburgh and Brother, and Johnnie Lansburgh, of that establishment; R. T. Mulligan, Navy Department; Harry C. Fisk, Henry E. Allen, John T. Bivins, Morgan A. Sherwood, and Aug. C. Fillot, of Albaugh's Opera House; James H. Smith, Mrs, Indla Z. Smith and sister, and Charles Fleischmann.

Business Manager Brady, of the Union Square Theatre, on Tuesday, sent over a lump donation from the attaches of that house, with the following letter:

Union SQUARE THEATRE, NEW YORK, Feb. 1, 1887.

Balitor New York Mirror:

DEAR SIE:—Enclosed you will find \$20 from the unseen workers of this theatre for the Actors' Fund Memorial Monument. This sum represents many small and cheerful offerings.

Sincerely yours,

JAMES JAY BRADY.

Joseph Murphy, the popular comedian, sends \$40 from Mrs. Murphy, Belle Melville, Ella Baker, J. S. Murphy. Frederic Sackett, Mr. and Mrs. Byers, M. Heppard, Charles E. Heppard, Chai Mitchell, W. T. Sheehan, George Boaler and two friends, all of the Murphy company.

The McCaull Opera company, through H. A. Cripps, stage manager, subscribe \$15. The names are H. A. Cripps, Ellis Ryse, George Olmi, E. G. Schaefer, Lilly Post, A. Mazzanovich, H. Perlet, C. Daly and Miss Adine Drew.

Edwin F. Mavo and company send \$12. These are the names: T. C. Hamilton, Mrs. Hamilton, Lulu Hamilton, Eugene Douglas, J. M. Charles, Harry C. Clemens, Harry Sloan, C. P. Fleming and Edwin F. Mayo.

Captain William E. Conner, proprietor of the St. James Hotel, and formerly McCullough's manager, with that liberality for which he is noted, has donated \$50. Mme. Janauschek and company. through

George D. Chaplin, send \$43 50, subscribed by Mme. Janauschek, Messrs. Chaplin, Stuart, Eberle, Bailey, Leigh, Carden, Shine, Bresn, Clarke, James, Jones, Misses Shannon, Fletcher, and little Beatrice Carden.

Thirty-one dollars comes from the Henry T. Chanfrau company. These are the names : Henry T. Chanfran and wife. A. B. Anderson, Bertie Willis, May Alexander, J. R. Garey, J. S. Maffit, Jr., W. H. Turner, W. W. Taylor, W. B. Alexander, John J. Connor. R. Coutant Varian.

Miss Florence Guernsey, of 526 Fifth avenue, sends a subscription list on which appear the names of the members of her family and Leicester Holme, of the Manhattan Club. Mis Guernsey is one of several young ladies in this city, who, admiring the stage, have helped its Memorial Monument along in a practical fashion,

Among the other subscribers this week are Signor Perugini, Henry Dazian, the Union Square dealer in costumes and stage materials; Fred. Lubin. the kind-hearted proprie-

carry on their rehearsals; Mme. Le Gal, a lady of this city not connected with the profession, who canvassed among her friends; William Moulds, the sample-room proprietor of University place, who subscribed through H. S. Taylor; Marion Brazier, of Boston; Ella Sheldon, Cincinnati; Edward Peacock, Massillon, O.; Marie S. Greenwood and mother, Memphis, Tenn.; Mrs. Mark Davis, East Newark, N. J.; Charles Overton, the manager; E. L. Small, Atchison, Kas.; M. E. Block and P. J. Mackey, Muscatine, Ia.; Neil Burgess, the star of Vim; S. W. Goldberg, Jefferson, Texas; W. C. Skinner, Los Angeles, Cal.; John M. Dungan, Little Rock, Ark.; Mr. and Mrs. Selden Irwin and Mrs. James Neill, through B. A. Baker; Fanny Gillette. Eugene Brehm, 10 Union Square; Dr. T. S. Robertson, 28 East Twentieth street; Clay M. Greene, the dramatist ; Patrice Boucicault ; B. B. Ball, Midland, Mich.; P. F. O'Donnell, Brooklyn; Charles Hoffman and Charles L. Roberts, Poughkeepsie, N. Y.; Harry P. Galligher, M. D., and Henry J. Conway, Baltimore; Paul R. Albert, manager, Chattanooga, Tenn., and James Mullin, Norwalk, O.

We wish we had space to print the many letters of encouragement, sympathy and good wishes that have been received. We can only say that we are grateful to the writers of every one, and that the glorious result confirms their hopes,

Following are the names of the subscribers and the amounts contributed from Thursday

d the amounts contributed from The orning, Jan. 27, to Wednesday evening inclusive, in the order of their receip-	, Feb.
inclusive, in the order of their receip Wrs. D. P. Bowers Company: Mrs. D. P. Bowers	25 00
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Edwin L. Small, Atchison, Kas	1 00
Richmond Lodge, No. 45, B. P. O. E Dan Sully's Company:	25 00
Dan Sully's Company: Dan Sully. H. P. Keen. Nellie Keen. Little Alberta Keen Max Arnold. Frank E. Jamison Louise A. Fox Mrs. Nelson Kneass. Master P. Malvey.	5 00
Little Alberta Keen	1 00
Max Arnold	1 00
Mrs. Nelson Kneass	3 00
Master P. Malvey	1 00
Phil McFarland	1 00
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Miles and Carter, Lynn, Mass	50
W. C. Thompson and Son, Lynn, Mass	1 00
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Bennie Haverty	95	Harry Sloane
Stanley P. Bennett	10 10	C. P. Fleming Edwin F. Mayo. Clay M Greene, New 'ork T. S. Robertson, M. D., N Eugene Brehm, 10 Union S Joseph Murphy Company: Mrs. Joseph Murphy Belle Melville, Ella Baker
Leonard J. Crecker Harry R. Pote Bert V. Palmer	15	Kugene Brehm, 10 Union S. Joseph Murphy Company:
T. Bert White	13	
Will A. Constantine B. F. Files H. Hoffman, Milwaukee, Wis. George A. Schroeder, Wilwaukee	100	J. S. Murphy Frederic Saczett Mr. and Mrs. Byers
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Cash, Milwaukee	1 00	W. T. Sheehan
A. W. Carpenter, Milwaukee	1 00	George Boaler
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France and Hinton, Milwaukee	1 00	Lavinia Shannon Louis Bresn Howell E. Clarke
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C. E. Dudley, Milwaukee E. E. Rogers, Milwaukee	50	Thomas R. Jones
A. J. Crosby, M.lwankee.	50	H. A. Cripps
O. Z. Bartley, Milwaukee. C. M. Gregg, Milwaukee. D. W. Keyes, Milwaukee. Cash, Milwaukee. E. T. McDonald, Milwaukee. E. T. McDonald, Milwaukee.	1 00	Geo.ge Olmi. E. G. Schaefer. Miss Lilly Post
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A. W. Dingwall, Milwaukee	1 00	Steinway and Son, Fourtee Albert Weber, Fifth avenu Sohmer and Company, Fo William R. Grace, New Y Edwin H. Low, 947 Broad Benjamin Dickinson, Twe
B. H. Kershaw, Milwaukee	1 00	
T. H. Donnelly, Milwaukee	1 00	Nicholas Engel, Twenty s Wechsler and Abraham, B Annie Wood, so East Twe William E. Conner, St. Ja
Max Weil, Mitchell, Dak	1 00	Total Previously acknowled
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W. W. Winton, Milwaukee	1 00	We have advices to
E. S. Rheem, Washington, D. C	1 00	more subscriptions has not yet reported. A
E. S. Kheem, Washington, D. C. Marion Brazier, Boston. Ella Sheldon, Cincinnati Fred Lubin, New York. Ike Gaus, Washington, D. C. Johnnie Lansburgh, Washington R. T. Muligan, Washington Harry C. Fisk, Washington Henry E. Allen, Washington	20 00	Monday from George N
Johnnie Lansburgh, Washington	1 00 5 00	Milwaukee Lodge of E Elks here has voted
Harry C. Fisk, Washington	2 00	ROR Memorial Monum
Harry C. Fisk, Washington Henry E. Allen, Washington John T. Bivins, Washington Morgan A. Sherwood, Washington Aug. C. Fillot, Washington James H. Smith, Washington Judia G. Smith and Sister, Washington Charles Fleischmann, Washington	1 00	draft to-morrow."
Judia G. Smith and Sister, Washington Charles Fleischmann, Washington	2 00	company and other
New York Press Club:		surplus will be app stones over the graves
John A. Greene Edward G. Riggs	9 00	Fund plot at Evergree desire to have the subst
Fred G. Gedney. J. B. Meisemer, M. D. George T. Lyon.	5 00	-
John A. Hennessey. William S. Quigley. Edgar T. Wilson.	1 00	THE MIRROR IS WAXING
Pichry Mcyers	5 00	outlived the Dramatic Timbegins to have a consumpt
Jackson Bailey	. 5 00	begins to have a consumpt resigned the editorship af clapped on the paper in c F. G. Shanks won against suppose from the elegant
James Pooten. T. A. Merriman. D. W. B.	5 00 5 00	Harrison Grey Fiske, who THE MIRROR, what a hard up in his paper, and recent
	3 00	up in his paper, and recent dramatic critic of the Star
William Globon, If. R. M. Van Arsdale L. J. Huking F. A. D J. R. S G. A. M Allan Forman R. W. Shoppell L. B. Moore	1 00	dramatic critic of the Star duties on THE MIRROR mental in establishing has been the secretar from the start. At present to raise \$2,500 for a Memor
G. A. M	2 00 2 00 5 00	from the start. At present to raise \$2,500 for a Memor Fund Plot in Evergreens C
L. B. Moore	5 00	monument when completed
Foster Coates J. E. McCann Augustine Healy Henry R. Ritch	1 00	portion of the money cor and Protective Order of El through THE MIRROR'S date from managers.
B. Hardwick	2 00	and all classes of the
William H. Stiner Henry F. Gillig P. S. M. Munro	1 00	Press Club have subscribe
P. S. M. Muuro. Charles D. Lahey. C. J. Arneux. Frank Angevine George Stater.	1 00	which the actors have alwa
George Slater	1 00	which the actors have alwa been asked to assist at I should it be forgotten that raised for the club throug Academy of Music, at which
Mrs. James Neill, New York	5 00	theatrical profession apper
Mrs. James Neill, New York Jaace Bloom, New York Benjamin C. Barker, New York Attaches Union Square Theatre Selden Irwin. New York Mrs. Selden Irwin. New York Thomas F. Sheridan, Thomaston, Conn.	20 00	The New 1
Mrs. Selden Irwin, New York	1 00 50 50	ling the blue especial me
W. R. Maguire, Thomaston. Wm. H. Sparks, Thomastos. L. S. Parson. Thomaston. S. S. Lamb, Thomaston.	50	opened it a piece of engra- out. The letter was from of characteristic good-fee draft for \$100 to be applied ment. This work has late Editor of THE NEW YORK
E. J. Borden, Thomaston. A. E. Blakeslee, Thomaston.	50 50 1 00	ment. This work has late Editor of THE NEW YORK pushed to a successful cond
S. S. Lamb, I homaston E. J. Borden, Thomaston A. E. Blakeslee, Thomaston Dr. Goodwin, Thomaston C. W. Laubin, Thomaston E. L. Pond, Thomaston E. L. Pond, Thomaston C. M. Wheaton, Thomaston C. M. Wheaton, Thomaston	1 co 50	or two. The estimate for
E. L. Pond, Thomaston L. F. Stern, Thomaston	50 50	imposing granite shaft on Fund amounted to \$2.500 subscribed, and in another all probability be handed in
Collected by miller be only frem roll	2 50	in amounts varying from so of it comes from the act The Actors' Fund, by the
Daly's Theatre Company: James Lewis. Otis Skinner Mrs. G. Gilbert.	. 5 co	The Actors' Fund, by the w All this season's benefits he ful, and while numerous u
Mrs. G. Gilbert. John Drew	5 00	relieved, there is still a la A plan for obtaining a sui the Fund's members is n
Mrs. G. Gilbert. John Drew Charles Le Clercq Joseph Holland. Thomas G Patton Lillian Hadley. Richard Dorney.	5 00	probably be pushed throug
Lillian Hadley	5 00	Profession
James McCarthy. P. F. O'Donnell, Park Theatre, Brooklyn. I. B. Doblin, New York.	9 50 50	-Mrs. H. D. Birdsall ha
P. F. O'Donneil, Fark I heatre, Brooklyn. J. B. Doblin, New York Henry Doolin, New York Kdward Vaas, New York S. Nochsotz, New York Tineus Doblin, New York J. Van Veen, New York J. Van Veen, New York J. Van Veen, New York	95	under the stage managements, in New Haven.
Tineus Doblin, New York	25 25 25	Blanche Curtisse is r New England newspapers, exciting comment. The p George H. Adams is still a
J. Van Veen, New York S. J. Phillips, New York	25	George H. Adams is still a -Neil Burgess writes T
J. Van Veen, New York S. I. Phillips, New York Ben Doblin, New York N. Bianco, New York Louis Phillips, New York Leonard Raude, New York John Unknown, New York C. S. Dickson, Held by the Enemy company	25 25 25	report that he has closed h prosperous. The rumor, h
John Unknown, New York	25 .	-A statement is curr papers that Henry E. Dix
G. Garson Freund	3 00	to ascertain whether he co atre during Henry Irving Stoker cabled him the one
William Moulds, New York	500	Stoker cabled him the one -Margaret Mather pl
C. S. Dickson, Held by the Enemy company. G. Garson Freund. William Moulds, New York. George Backus, Salsbury's Troubadours. "Mercy." Effe Elisier Company. Patrice Boucicault, New York B. B. Ball, Midland, Mich. Leicester Holme, Manhattan Club, N. Y. Egbert Guernsey, 536 Fifth Avenue, N. Y. Egbert Guernsey, Jr.	5 00 1 00	-Margaret Mather pl nights and a matinee the Hartford. Alexandra, he from the German by R
Leicester Holme, Manhattan Club, N. Y. Egbert Guernsey, 526 Fifth Avenue, N. Y	1 00	week.
Miss Skinner	1 00	- Gilbert and Sullivan's be produced at McCaull's
Cash	. I 00 5 00	on Feb. 28, with a cast inc in, Laura Joyce-Bell as l ard, Lilly Post as Rose, A
Cash	50	-A Louisville theologica
Henry T. Chaufrau and wife	10 co	"An Exposé of the Stage.
		ejaculation now much in u priate here. It is not all certain tree whose product
Bertie Willis May Alexander J. R. Garey J. S. Maffit, Jr W. H. Turner W. W. Taylor	9 00	Society amateurs app
W. W. Taylor	3 00	Thursday evening, Jan. 2 Deaf Mutes connected wi

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Edwin F. Mayo Company:	
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Mrs. Joseph Murphy	\$10.00
Belle Melville	3 00
Ella Baker	5 00
Frederic Sacuett	5 00
Mr. and Mrs. Byers	2 00
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Giles Shine	5 00
Lavinia Shannon	2 00
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Kate Fletcher	1 00
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Miss Lilly Post	9 00
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Miss Adine Drew	8 00
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Lord and Tayler, Broadway	25 00
Miss Adine Prew James Mullin, Norwalk, O James McCreery and employees, Broadway, Lord and Tayler, Broadway. B. Altman and Co., Sixth avenue. Simpson, Crawford and Simpson, Sixth ave.	25 00
Ehrich Brothers, Eighth avenue	10 00
Tiffany and Company, Union Square Steinway and Son, Fourteenth street	25 00
Steinway and Son, Fourteenth street	90 00
Sobmer and Company Fourteenth atreet	15 00
William R. Grace, New York	10 00
Stein way and Son, Fourteenth street. Albert Weber, Fifth avenue. Sohmer and Company, Fourteenth street. William R., Grace, New York. Edwin H. Low, 947 Broadway. Benjamin Dickinson, Twenty-third, street. Theress Lynch, Broadway. Nicholas Engel, Twenty seventh street. Wechaler and Abraham, Brooklyn. Annie Wood, 20 East Twenty-eighth street. William E. Conner, St. Iames Hotel	5 00
Theresa Lynch, Broadway	5 00
Nicholas Engel, Twenty seventh street	15 00
Wechsler and Abraham, Brooklyn	10 00
William E. Conner, St. James Hotel	50 00
William Di Conner Di James Moter.	
Previously acknowledged	1,565 80
Total amount subscribed to date	3,191 20

We have advices to the effect that many more subscriptions have been made that are not yet reported. A dispatch, received on Monday from George Nicolai, secretary of the Milwaukee Lodge of Elks, reads: "Lodge of Elks here has voted \$100 to THE MIF ROR Memorial Monument Fund. Will m draft to-morrow." Collections are a to be turned in by the Frank Ma company and other organizations. The surplus will be applied to erecting headstones over the graves of the actors in the Fund plot at Evergreens, unless the donors desire to have the subscriptions returned.

The Journalist.

The Journalist.

The Mirror is waxing livelier every day. It has outlived the Dramatic Times, and the begins to have a consumptive look since J. W. Keller resigned the editorship after a heavy mortgage was clapped on the paper in consequence of the suit W. F. G. Shanks won against Josh Hart. No one would suppose from the elegant and nonchalant manner of Harrison Grey Fiske, who fills the editorial chair of The Mirror, what a hard worker he is. He is wrapt up in his paper, and recently resigned his position as dramatic critic of the Star, because it interfered with duties on The Mirror, He was largely instrumental in establishing the Actors' Fund and has been the scretary of that organization from the start. At present he is devoting his energies to raise \$8,000 for a Memorial Monument in the Actors' Fund Plot in Evergreens Cemetery. The cost of the monument when completed will be \$4,500. Of this \$1.865 were contributed direct to the Fund, the major portion of the money coming from the Benevolent and Protective Order of Ells. Mr. Fiske has raised through The Mirror's appeal \$1,603 up to date from managers, heatrical companies, and all classes of the community friendly to the actors. I see that various members of the Press Club have subscribed toward the monument. These gentleman no doubt recall the willingness with which the actors have always responded when they have been asked to assist at Press Club receptions. Nor should it be forgotten that a considerable amount was raised for the club through an entertainment at the Academy of Music, at which prominent members of the theatrical profession appeared without expecting any remuneration for their services.

The New York Tribune.

The New York Tribune.

In A. M. Palmer's mail yesterday was a letter bearing the blue-crossed mark of registration. As he opened it a piece of engraved bank-note paper fluttered out. The letter was from Henry Irving, and in terms of characteristic good-feeling and courtesy conveyed a draft for \$100 to be applied to the Actors' Fund Monument. This work has lately been taken is hand by the Editor of The New York Minson, and has been almost pushed to a successful conclusion in the space of a week or two. The estimate for the erection of a plain but imposing granite shaft on the burial plot of the Actors' Fund amounted to \$2.500. Already \$1.654 has been subscribed, and in another week the remainder will in all probability be handed in. This has been contributed in amounts varying from 50 cents to \$100, and the bulk of it comes from the actors and actresses themselves. The Actors' Fund, by the way, was never so prosperous. All this season's ben fits have been surprisingly successful, and while numerous unfortunate people have been relieved, there is still a large balance in the treasury. A plan for obtaining a suitable building for the use of the Fund's members is now being agitated, and will probably ne pushed through before very long. In A. M. Palmer's mail yesterday was a letter bear-

Professional Doings.

- Mrs. H. D. Birdsall has written a play called Miss-ing Evidence, which Charles Thompson will produce, under the stage management of F. F. Mackay, on Feb. 14, in New Haven.

—Blanche Curtisse is receiving attention from the New Angland newspapers, her peculiar style of beauty exciting comment. The play is drawing large houses. George H. Adams is still a feature of the company. -Neil Burgess writes THE MILEOR contradicting the report that he has closed his season. He is happy and prosperous. The rumor, he supposes, originated from the cancelling of some dates recently in small towns.

—A statement is current in the English dramatic papers that Henry E. Dixey recently cabled to London to ascertain whether he could lease the Lyceum Theatre during Henry Irving's absence, and that Bram Stoker cabled him the one word, "impossible."

-Margaret Mather played to over \$4 000 in three nights and a matinee the first part of last week at Hartford. Alexandra, her new play, a tragedy adapted from the German by Richard Voos, will probably be produced for the first time at Providence the present week.

week.

— Gilbert and Sullivan's new opcra, Ruddygore, will be produced at McCaull's t pera House. Philadelphia, on Feb. 28, with a cast including Digby V. Bell as Robin, Laura loyce. Bell as Hannah, Edwin Hoff as Richard, Lilly Post as Rose, Annie Meyers as Margaret and a chorus of 100.

— A Louisville theological student, who is described as a "reformed actor," is writing a book which he will call "An Exposé of the Stage," There is an expressive ejaculation now much in use that would not be inappropriate here. It is not altogether disconnected with a certain tree whose product ripens with the nipping of the early frost.

— Society amateurs appeared at Chickering Hall on

—Society amateurs appeared at Chickering Hall on Thursday evening, Jan. 29, in behalf of the Mission for Deaf Mutes connected with St. Ann's church in West Eighteenth street. The plays presented were Second Thoughts and Sugar and Cream. Two scenes from The Hunchback were given by E. F. Coward and Elsie de Wolfe.

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This is a portrait of Newton Beers, the successful young actor who has latterly been identified with the drama Lost in London.

W. J Scanlan will appear in Shan-na Lawn at the Grand Opera House and People's Theatres in March.

Hal'en and Hart will take to San Franc'sco early in April the largest vaudeville show ever

H. C. Husted has engaged T. J. Jackson, C. A. Tyrrell and Edmund Mortimore to support his new star, Adele Palma.

Loie Fuller will sing at the benefit to be given George C. Brotherton at the Academy of Music, Philadelphia, next Friday. Frank Didier, formerly with H. S. Taylor,

has been engaged by Harry Miner as assistant treasurer of the People's Theatre. In The Humming Bird at the Star on Monday Nate Salsbury will sing a song entitled, "As Long as the World Goes 'Round."

Augusta van Doren will be managed in her forthcoming starring tour in the comedy of Charlotte Russe by C. Lawrence Barry.

E. M. Gardiner on Monday made a contract with Henry E. Hoyt to paint entirely new scenery for Zozo. The price agreed upon was

Colonel Milliken and Henry Tyrrell have sold to Gus Williams a farcical comedy entitled An Only Daughter, and it will be produced at an early date, Randall's Theatrical Bureau has recured the

representation of the Pittsburg Opera Hou e and the Academy of Music, Reading, Pa., for Fred Hallen, of Hallen and Hart, has secured the refusal of We, Us & Co. for the road

next season, in case Tobogganing, Mestayer's new play, proves a success. H. C. De Mille of the Main Line comoany. will continue the season of that organization indefinitely, confining the rest of the time

mostly to the Eastern country. Maria King is the name of a young lady of Hartford that is singing in the F.f.h Avenue Baptist Church. Miss King is said to possess a rich and flexible soprano voice.

Marion Keith, who has been playing May Blossom with the Ben Maginley company for the past ten months, is at present resting. She will resume her part at Columbus, Ohio.

on Feb. 14. The success of Masks and Faces at the Lyceum Theatre will postpone the contemplated reproduction of Scrap of Paper, and Mas

Dauvray will probably next appear in a new play from the French. On Sunday last McKee Rankin read Allan Dare to Manager R. M. Field, of the Boston Museum. Mr. Field was so pleased with the play that he signified his intention of producing it either this or next season.

Henry Diekmann, leading tenor in English and German opera, and at one time at the Thalia Theatre, has returned from Jeannie Winston's company on the Pacific Coast. Miss Winston's season has not turned out profit-

On the first performance of Harbor Lights at Wallack's, last Thursday night, a drop used in the ship scene, weighing several hundred pounds, fell a distance of thirty feet from the flies to the stage. Although there were fully a hundred people on the stage no one

Virginia Marlowe, at present playing under Virginia Marlowe, at present playing under Denman Thompson's management, is a grand daughter of old John Nickinson, formerly of Mitchell's Olympic, under whose management Denman Thompson served for many years in Toronto, Ont. Mr. Thompson was also at one time under the management of Miss Marlowe's father, the late Owen Marlowe.

Howard MacNutt succeeds Alexander Comstock as business manager of Dockstader's Minstrels. Mr. MacNutt first assumed theatrical duties in September last, when he became treasurer at the house. He is an able musician, a witty versifier, and the librettist of a comic opera entitled The Kadee, which m y be given a production in this city next season.

In the event of Harbor Lights running out In the event of Harbor Lights running out the season at Wallack's Theatre—which it appears in a fair way to do—the next season at that house will open with The Dominie's Daughter by D D Lloyd, which was to have been produced this season. Most of the present stock company will continue at the theatre next year. Herbert Kelcey has signed with the Lyceum.

Edward E. Kidder has cancelled a week of one night stands of On the Stage, and will take advantage of the time to improve and strengthen the play as well as add new people to the company, preparatory to opening at the Academy of Music, Baltimore, on Feb. 7, going thence West, playing later at the Grand Opera House, Chicago and Heuck's, Cincin-

T. H. Winnett is meeting with gratifying success with his Passion's Slave tour-so much so that next season he promises to give it a more than ordinary spectacular production. Mr. Winnett is also very successful as a theatrical agent, representing, as he does, some atrical agent, representing, as he does, some 150 of the principal popular price houses, and controlling the famous Jacobs and Proctor and Harris circuits. He possesses unusual facilities for booking companies—advantages that managers are not slow to appreciate.

Charles Ma: Geachy is arranging for Mr. and Mrs. McKee Rankin a recital of Kelley's Macbeth music at one of the metropolitan theatres. Mr. Kelley will lead an orchestra of over fifty. Admission will be by invitation. The play itself will be produced here in the Fall by the Rankins on a more ambitious scale than that which attended its presentation at the California Theatre, San Francisco. Mr. MacGeachy is also brooking The Golden Giant for the remainder of this season and negotiating for a next Winter's run for Allan Dare. In both plays Mr. and Mrs. Rankin will appear in their original roles.

pear in their original roles. Daisy Dore, who made quite a hit in Kathryn Kidder's part in Held by the Enemy, in the West a few weeks ago, has been en-gaged by Charles Frohman for the rest of the season, and will create the leading part in The Golden Giant, a backwoods play written for the Rankins, by Clay M Greene, and pro-duced successfully at the California Theatre last Summer The play will be produced by McKee Rankin in Brooklyn next month, Robert J. Hilliard and Mabel Br. have also been engaged for the company, the former to play the part of Jack Mason, a gambler. Mr. Rankin will begin his regular season in The Golden Giant at New Haven, Conn.

The souvenirs for the hundredth perform-ance of Jim the Penman, at the Madison Square Theatre, which takes place next Monday night, will consist of satin programmewith a photo gravure cover, representing the scene in the first act of the play, where the characters are all assembled at the question. "Who is Jim the Penman?" The house will be decorated with flowers and plants, and a number of the members of the press will be invited to be present. As an evidence of the successful business which the play is doing it may be stated that the receipts of a recent matinee went far over \$900, and that there are frequent occasions when good seats in the parquette can not be had two weeks ahead.

A court case of interest to the profession which escaped the attention of the newspaper reporters came up before Judge Duffy about a fortnig t ago. Frank W. Paul, representing Ed-ward Clayburgh, manager of Frankie Kemble. is reported to have obtained a sketch from the Metropolitan Job Printing Office for a stand of bills. Instead of giving the work to that company, however, Mr. Paul took the sketch to Richardson and Foos. Mr. Gillen, of the downtown office, went to Judge Duffy, who advised him to have Paul arrested. This Mr. Gillen had done As soon as he was brought before Judge Duffy, Mr. Paul compromised by paving Gillen for the sketch, at the same time returning it. The case as a test should prove an example, as the practice of obtaining sketches under false pretenses is not by any means in-

Word has been sent William H Gillette by resident manager at Grand Rapids, Mich that Held by the Enemy was being performed by a dramatic company touring Michigan. This is the second notification that Mr. Gillette has had that his play was being pirated. The first was received some time ago, and was to the effect that Richardson and Arnold, a to the effect that Richardson and Arnold, a firm of managers whose companies play through Kansas, were giving the play under the title of Held by the Foe. Ex Judge Dittenboefer, Mr. Gillette's counsel, at once undertook to prosecute the matter, but the soit was dropped when the gentlemen notified him that they had never played the piece. Harry Greene, advance agent for Rose Coghlan, claims, however, that he has seen the performance by the company This, with the second notification that Mr. Gillette has received, has determined him to push the matter ceived, has determined him to push the matter vigorously, and ex Judge Dittenhoefer will at once proceed with the case.

Madison Square Garden. REMEMBER! ONLY THREE WEEKS LONGER!
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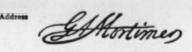
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My Aunt Bridget at the Bijou.—The Bijou Theatre offers for the present week a most attractive entertainment entitled My Aunt Bridget, rendered by Monroe-Rice and Co. combination. Mr. George W. Monroe-Rice as a former member of Over the Garden Wall company, where his impersonation of a similar character work for him deserved commendation as a character comedian. In the new piece presented last evening for the first time in Boston, Mr. Monroe makes his appearance as a star, and, it is needless to add, gave pleasure and satisfaction to a large audience. The witty sayings, songs, etc., introduced by the fair Bridget are very-amusing, and to his repertoire he still retains the familiar song, "Eh. Did I Hear You?" was very comical, and his singing of "Eh, Did I Hear You?" word of special praise i due the clever acting, singing, dancing and general attractiveness of that charming little interest many admirers. Mr. Iohn C. Rice, another popular comedian, shares the honors with Mr. Monroe as the dependent nephew, and his songs and dancing are very ypleasing features of the entertainment. The supporting company sustain their respective parts in an acceptable manner, and judging by the enthusiasm manifested by the audience, the present week will indeed be a "red-letter" one in the Bijou history.—Baston Globe Jam 11.

Bijou Theatre—The visit of My Aunt Bridget to the

the audience, the present in needed of a red-setter" one in the Bijou history.—Boston Globe Jan 11.

Bijou Theatre—The visit of My Aunt Bridget to the Bijou last evening was greatly enjoyed by the large audience present, however it may have been by the relatives of the droll old lady herself. The piece is a rollicking comedy of Scott Marble's, with scarcely any plot to speak of, but which overflows with mitth, music and scittling humor. The action of the play hinges upon the visit of Bridget McVeigh from Ireland to her spendtrift and bonkrupt nephew in American, and the embar rassing positions into which she puts the latter by the ignorance of 'ettikay' are the source of much merriment and interest. The part of Aunt Bridget is essayed by Mr. George W. Monroe, who has made it a most successful original creation, while the Americanized nephew of the funny old Hibernian is impersonated to perfection by Mr. John C. Rice. Each of these gentlemen scored a hit in original songs. The supporting company does excellent justice to the piece, and each member made a favorable impression last evening.—Boston Traveller. Jas. U. Bijou—My Aunt Bridget,—The Monroe Rice combination scored a big hit at the Bijou last night in Scott Marble's new comedy, My Aunt Bridget Theatre—George W. Monroe and John C. Rice appeared last night in Scott Marble's musical Irish comedy. My Aunt Bridget The audience laughed well as unccessful artification and encored repeatedly. The piece is destined to a successful run. Monroe and Rice are clever and well supported.—We York Herald.

My Aunt Bridget.—Scott Marble's musical Irish comedy, My Aunt Bridget are clever and well supported.—Why Aunt Bridget is face, full of fun and catchy music, and is undeniably the best thing Mr. C. Rice, by their elever performance last night, established themselves permanent favorites here.—Nem York World.

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